

MILITARY ILLUSTRATED

□ PAST & PRESENT □

No. 21

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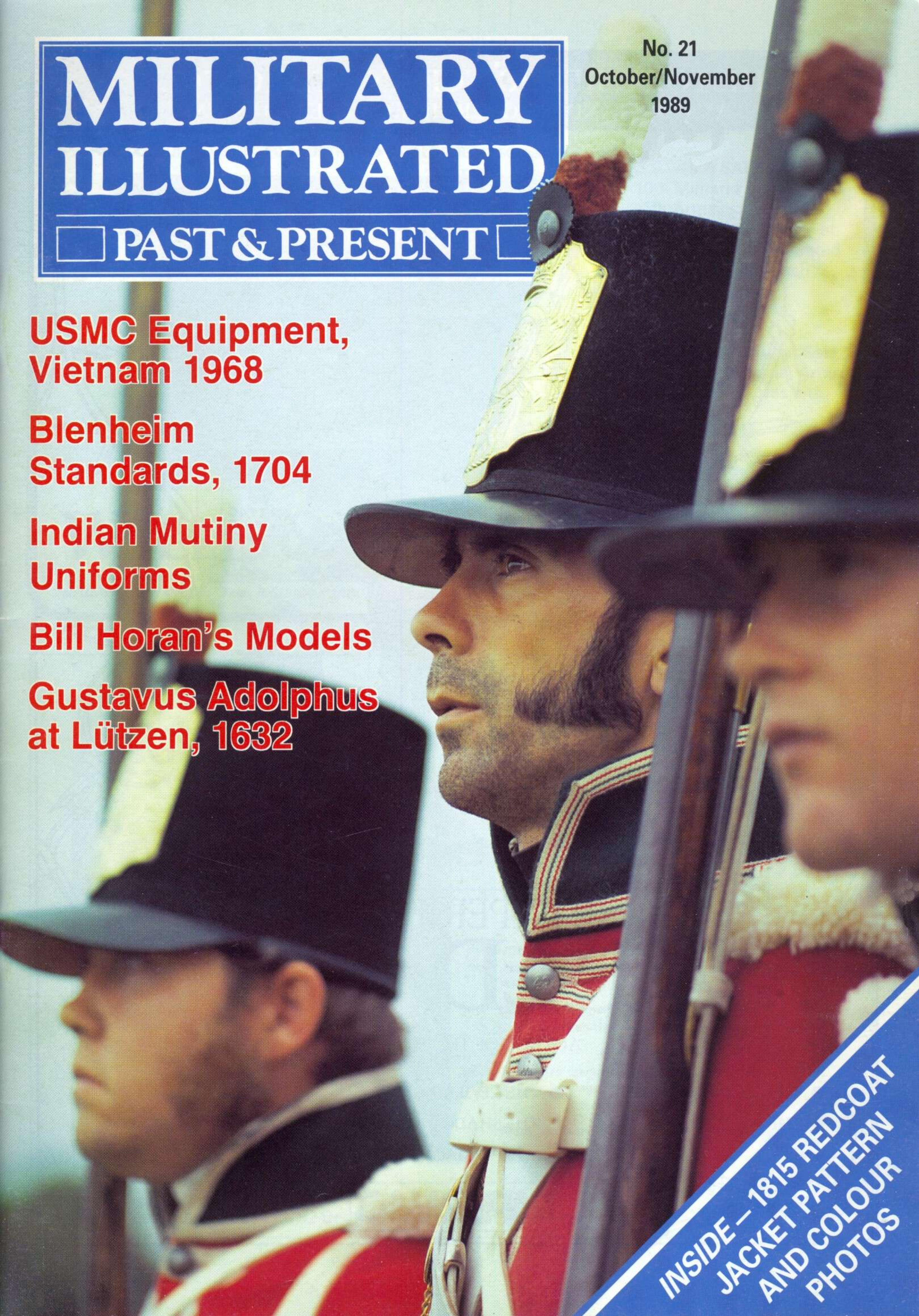
**USMC Equipment,
Vietnam 1968**

**Blenheim
Standards, 1704**

**Indian Mutiny
Uniforms**

Bill Horan's Models

**Gustavus Adolphus
at Lützen, 1632**

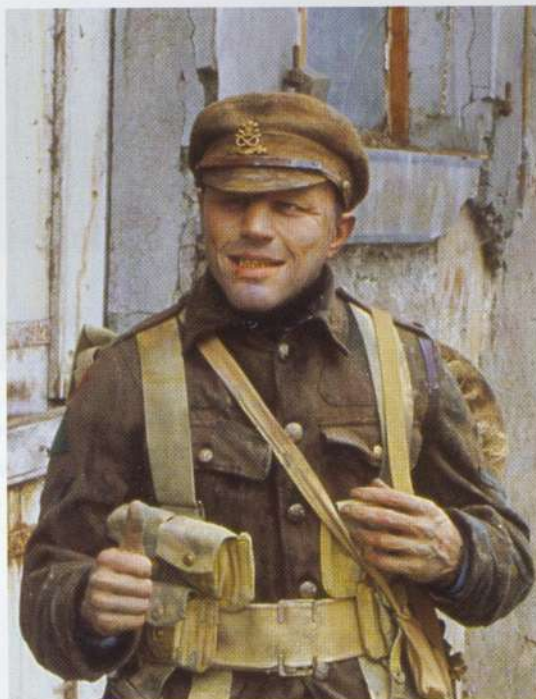


**INSIDE — 1815 REDCOAT
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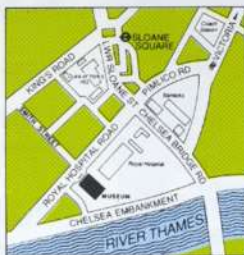
Far left: Officer of 1688, recreated for the Museum by the History Re-enactment Workshop.

Left: Life-size model of a British Tommy of 1918 by Gerry Embleton's 'Time Machine'. Now on display in the Museum's 'Flanders to the Falklands' Gallery.

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No. 21

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OCTOBER/NOVEMBER 1989

10

Redcoat: The Regimental Coat of the British Infantryman, c 1808-1815 (2)

G.A. STEPLER

19

Indian Mutiny Campaign Dress (2)

MICHAEL BARTHORP Paintings by DOUGLAS ANDERSON

27

Blenheim, 1704: Marlborough's Trophies (2)

ANDREW CORMACK

34

'Streetfighters':

The US Marines at Hue, Tet 1968 (2)

KEVIN LYLES

42

Modelling the Cape Frontier Wars

BILL HORAN

53

Gallery: Gustavus Adolphus

RICHARD BRZEZINSKI Painting by RICHARD HOOK

Editorial	6	Classifieds	7
On The Screen	6	Reviews	33
The Auction Scene	7		



Our cover illustration shows members of the 49th Regiment of Foot, recreated at Fort George, Niagara, Ontario — see article, p.10. (Canadian Parks Service, photo courtesy Paul Fortier)

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EDITORIAL

We welcome to this issue **Bill Horan**, the respected California-based military modeller. Bill, 31, has been interested in Victorian military history since a trip to South Africa in 1978; a long-time miniature-painter, he has been creating his own 54mm figures for the past four years. His credits include Best of Show at the MFCA and Chicago shows and at Euromilitaire 1988; he is an MFCA Grand Master, Chicago medallist, and co-founder of the Southern California Area Military Miniature Society. We are delighted to include his article on his striking Cape Frontier Wars series in our occasional coverage of leading military miniaturists.

Errata

In 'MI' No. 19, caption p.34, we incorrectly identified the 'L' Battery guns as 18pdrs.: they are, of course, 13pdrs. On p.26, 'MI' No.20, f/n 2, for '1889' read '1899'.

WarPac Notes

A most interesting newsletter, prepared by experienced Soviet Bloc researchers and specialists, is to be published bi-monthly from August, initially at 16 pages. It concentrates on genuinely up-to-date information on tactics, weapons, unit organisations, uniforms and insignia, perso-



Bill Horan

nalities, etc. The level of information is impressive; these notes are aimed mainly at armed forces and intelligence personnel. We like the relatively low priority given to 'high tech' hardware, and the genuinely 'tactical' level of the information assembled by the former service personnel behind this enterprising effort. An annual subscription costs the equivalent of US \$27.95 in the UK, and \$17.95 in the USA; contact Directed Studies Institute, PO Box 10296, Houston, TX 77206-0296, USA.

Readership survey

The response to our questionnaire of a few months ago was remarkable. Those who understand such things tell us that to get 6% replies, when no paid reply envelope was included, is astonishing. Some of the figures which we recorded seem worth shar-

ing with you. Unsurprisingly, 98% of you are male, but we are surprised and delighted that 2% are female. The largest age group is between 25 and 44 years old: a total of about 59% of the sample. Some 12% are current, and 40% former members of the armed services. No less than 68% completed higher education and hold degrees or equivalent qualifications.

As for the preferences indicated, the popularity of periods, in descending order, is as follows: World War I (55%), World War II (50%), 19th C. (46%), Napoleonic (44%), 19th/20th C. colonial (37%), post-1945 (34%), ancient and medieval (25% each), 'pike-and-shot' and 18th C. (20% each), and Renaissance (13%). Thank you, once again, for taking the trouble: your efforts are genuinely helpful.

World War II Infantry Veterans

We would be grateful to hear from any British veterans of infantry units, 1939-45, all fronts and all dates, who think they can help us prepare future articles. What we need are your memories of what was actually worn, strapped on, and carried in the front lines.

The official uniform issue is well known; but battalion practice in the display of cap badge coloured backings, shoulder strap slides, lanyards, and sleeve flashes specific to units rather than formations is a notoriously undocumented field.

Any clear memories of 'tribal practices', with units, dates, campaigns, and backed if necessary by photos or sketches, would be very valuable to us.

Again, the official arrangement of webbing, and the official contents of packs and pouches, is on record; but photos shown that equipment was often re-arranged, for comfort or to take some unforeseen load; and anecdotes often hint that the contents of the equipment, and personal items were stowed in many non-standard places.

We are interested, too, in NCOs and subalterns at platoon and company level. What special items did they acquire or receive, and how? What else differed, between their fighting kit and that of their men?

Anything, however small, which helps us to reconstruct the actual appearance and carried 'belongings' of the front line infantryman will be of value. If you, or a relative or family friend, can help in this research, please write to the Editor at the Gerrard St. address, marking your envelope 'WW2 Infantry Kit.' Depending upon the response, we cannot promise to reply to all letters; but please be sure to write your name and address clearly, for an acknowledgement. And please be sure to include details of the relevant unit, date and place, if your memories refer to a particular unit or campaign. Thank you, in advance.

There is a well-known disease among collectors of all kinds which is probably best described as 'auction fever'. It can strike in the most surprising circumstances, and is more common among collectors, since most dealers are more level-headed and have a built-in immunity. The disease manifests itself by encouraging buyers to bid well above the usual prices, and seems to be particularly virulent at house sales.

There was a recent outbreak in June when Sothebys held a house sale of the contents of Thoresby Hall in Notts. There was an attempt by English Heritage to stop the sale of some of the arms and armour, which they said were fixtures and part of the Victorian house, but the claim was not supported. Many of the lots were fairly ordinary Asiatic arms, but there was also a number of good quality pieces. Auction fever seemed to break out over some of the pieces such as three composite armours, mostly of 19th century origin. This did not prevent buyers pushing the prices well above the estimates, reaching figures which most dealers thought were higher than those which would have prevailed in a London sale: £15,000, £12,000 and £6,500. Two fine mail coats realised £2,300 and £1,850 while two 16th century mail sleeves made £1,900. Armour and helmets of the 17th century sold at around their usual prices: three-bar helmets at £400-650, and a cuirassier's close helm at £1,050.

There was a run of muskets and bayonets made by Knubley which

had been privately purchased for the Thoresby Volunteers of the early 19th century. They were offered on a 'group basis' or as individual lots, and the first musket offered soon ran up to an amazing £1,650, but from then on they were selling at £750-800 each. A number of cannon were included in the sale and these also realised good prices, such as £6,500 for a Spanish cannon dated 1741. The market for 18th/19th century bayonets must be flourishing, for three separate lots of 47 bayonets each sold for £1,550, £1,700 and £1,700.

There were a few Japanese swords in the sale which did well, but for top-quality pieces the Sotheby sale in June was the place, and a fine Aikuchi blade of the highest quality made £23,000. A single *tsuba*, sword guard, of the 19th century realised £3,400.

On 16 June Christies of South Kensington held an interesting sale of militaria with a good mixture of items. A Bruce Bairnsfather cartoon showing his famous World War I 'Old Bill' marching alongside a World War II Bren gun carrier realised £600. The anti-Hirohito feeling which manifested itself recently seemed not to affect the collector, for a cane presented by him to a British corporal in 1921 sold for £550. One very unusual item offered was an inflatable lorry used during World War II to deceive aerial reconnai-

sance, and this fetched £500. It is to be hoped that the purchaser had either a strong pair of lungs or a good pump! There was a good selection of military headgear, and a forage cap of the Worcestershire Regiment sold for £220 while a Glengarry of the same regiment went for £95. A Bavarian artillery officer's *pickelhaube* of good quality fetched £450, and a fine *tschapka* of 12th (Prince of Wales's Royal) Lancers complete with plume sold for £1,800.

There was a collection of British army cap and collar badges sold in eight lots, of which the first was a glazed collection of some 350 badges. This realised £2,300, and the other smaller groups made £50 to £900.

This sale saw the highest price believed ever paid for a complete uniform in the UK — a full dress uniform of an officer in the Queen's

An Augsburg gilt bronze powder flask, c.1570, achieved a world record price for powder flasks — £30,800 — at Sotheby's, London, on 6 July. In the form of a stag horn, it is finely cast and chiselled with scenes of Roman soldiers storming a castle, and a male portrait (Sotheby's)



association was underlined by the modest prices realised by some other uniforms, as instanced by an extensive set of an RAF Group Captain's uniform which sold for a mere £110. Another unusual item was one lot of two silk banners of the Knights of Saint Patrick dating from the early 19th century, which sold for £1,200 — well above the estimate. It is unusual items such as these that the auctioneers find so difficult to estimate, for so few, if any, have been previously sold that there is no guideline.

Phillips' sale of militaria on 29 June had some unique pieces which were part of the personal property of Benito Mussolini. A group of his personal badges, seven in all, sold for well over three times the estimate and realised £5,200, while some of his party cards sold for £6,200. Perhaps most surprising was the price of £44,000 for his dress fez worn as First Honorary Consul of the MVSN — a record for any military headress.

Gorgetts, the last traces of full armour surviving into the 19th century, were well represented and a rare French Revolutionary example with appropriate patriotic legends realised £800.

Phillips seem to have established the practice of holding occasional arms and armour sales in Edinburgh, which they did on 6 July with a good sprinkling of items of particular Scottish interest. Silver-mounted dirks were selling at around £550 and £720, but an early 18th century example with the blade bearing the name of Andrea Ferara sold for £1,400. (This name was placed on a large number of blades which almost certainly never came from his workshop, the name being added to give the weapon a spurious quality.) A scarce ballock dagger — the fastidious Victorians called them 'kidney' daggers — went well above its estimate and made £2,200.

Frederick Wilkinson

ON THE SCREEN

Video Releases to Rent:

'Platoon Leader'

(Pathe Video: 18)

'Eye of the Eagle II'

(RCA/Columbia: 18)

'Shooter'

(CIC: 15)

'Vietnam War Story'

(Collins Home Video: 15)

'War Story' (Odyssey Video: 15)

The recent spate of Vietnam War movies has inevitably resulted in the appearance of more intended to emulate their success: punters must be careful to distinguish films of serious intent from mere exploitation. *Platoon Leader* (1988) falls somewhere between the two extremes. Its title was obviously chosen to cash in on Oliver Stone's movie and, although shown theatrically in the USA, it has been released directly onto video in this country. It tells the story of a platoon in the 173rd Airborne Bde. ('The Herd') which is assigned to a small firebase which guards a friendly Vietnamese village. The inexperienced Lieutenant Jeff Knight (Michael Dudikoff) is flown in to take command from a predecessor who suffered from paranoia. With help from veteran Sgt. Michael McNamara (Robert F. Lyons), he restores discipline and improves the outpost's defences. Patrols are sent out to discover the intentions of the Viet Cong, who are massing for full-scale attack.

This plot has formed the basis of several cavalry Westerns, and thus gives a distinct sense of *deja vu*. Michael Dudikoff plays the lead rôle with conviction, but otherwise characterisations remain superficial. With an emphasis on a series of rapidly escalating action sequences, it comes as no surprise to learn that the director Aaron Norris has previously directed

his brother Chuck in the most recent of the *Missing in Action* movies. Cheap production facilities resulted in the film being made in South Africa.

Eye of the Eagle II is a typical cheap exploitation film. It starts promisingly enough with new recruit Private Anthony Glenn of Delta Company, 7th Cavalry, 1st Cavalry Division (Airmobile) arriving in Vietnam after 'boot camp'. His first patrol ends in disaster: the searching of a village leads to some shooting and the destruction of one of the two helicopters. The other pilot takes off in panic, leaving Glenn and four others stranded in hostile country. This scenario could have provided the basis for an interesting film. Unfortunately, the scriptwriters chose to kill off his four comrades quickly, leaving Glenn alone to be saved by a Vietnamese girl who leads him back to base. Later, Glenn learns she had been drugged and forced to work for a vice gang. He resolves to rescue her and expose Maj. Sorenson (Andy Wood) who has been responsible. The film quickly degenerates into a series of shoot-outs whose unbeliefability is surpassed only by their tedium.

American television has also produced its own dramas about the war, some of which have yet to be broadcast in this country. Gary Nelson's *Shooter* (1988), based on a novel by David Hume Kennerly, concerns a photojournalist called Matt Thompson (Jeffrey Nordling) who works for the International Press Bureau in Saigon. He and his colleagues cover different aspects of the war; Matt's main assignment is to follow the fortunes of a particular company which is seeing considerable action. He invents a fictitious colleague in order to divert the extra pay to a Saigon

orphanage, while striving to realise his ambition of taking the picture which will win him international recognition. The film is sharply scripted, benefits from location filming in Thailand, and has an underlying vein of cynical humour which lifts it well above average of its kind.

Two *Home Box Office* productions have also been released on video. Both consist of three short stories, each about half an hour in length, which deal with different aspects of the war. The episodes in *Vietnam War Story* (1987) are all based on 'real-life accounts of ordinary soldiers who served in Vietnam'. The first, called *The Pass*, is about three GIs whose visit to a brothel leads to an unexpected encounter with the Viet Cong. In *The Mine*, a GI steps on a pressure-release mine while crossing a paddy-field; convinced that death is imminent, he reveals the guilt he feels over the death of some comrades in a previous incident. *Home* concerns wounded veterans in a hospital in America attempting to come to terms with their disabilities.

In the similarly titled *War Story* (1988), *An Old Ghost Walks the West* is about an idealistic private whose attempts to win the 'hearts and minds' of some villagers result in tragedy. In *Dusk to Dawn* a new Marine recruit goes on the town with two friends on the eve of his departure for Vietnam, and is forced to justify himself by a drunken barman wielding a gun. In *The Fraggings*, a group of GIs plot to murder an officer whom they feel is responsible for many needless casualties. Both these productions are well scripted and acted, and effectively make their points without recourse to pyrotechnics.

Stephen J. Greenhill

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SUNDAY 19th November

WANTED: 'Military Illustrated' magazine No.1, June/July '86. Also: 1914-18 Turkish and Bulgarian uniforms, field gear, war souvenirs. F. Hazell, 4795 210th St., Langley, BC, CANADA V3A 2L4.

WANTED: World War I and World War II Militaria, anything considered — badges, medals, uniforms, etc. Cash waiting; private collector. Call after 6pm — 0302-321720.

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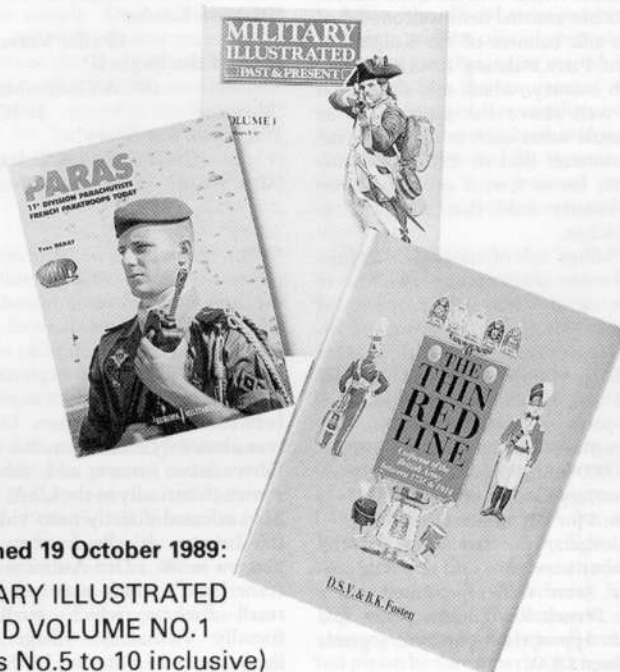
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**Published 9 November 1989:
Europa-Militaria No.1**

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by Yves Debay

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Published 19 October 1989:

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(Issues No.5 to 10 inclusive)

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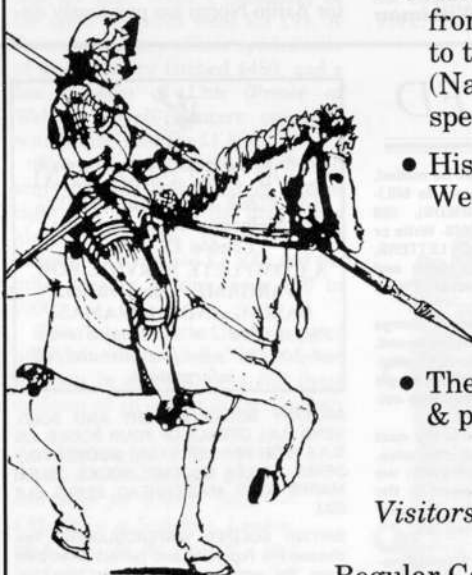
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Redcoat:

The Regimental Coat of the British Infantryman, c 1808-15 (2)

G. A. STEPPLER

The first part of this serial article ('MI' No.20, p.20) described the process by which the rank and file of the British infantry of the Napoleonic period received their regimental coats; and described and illustrated a number of surviving examples. This part, illustrated with further examples of surviving coats, describes the evolution of the short regimental coat from the last quarter of the 18th century; the physical details of its construction; and the fitting of the individual soldiers' coats. A basic cutting pattern based on two surviving coats is also included.

Despite its popular association with the early 19th century, the short regimental coat had in fact been very familiar to the British infantry of the 18th century. On account of the plaid, the jacket was always a part of the dress of Highland regiments; while the wars in North America had seen a general resort to clipped coat tails and cropped hats – changes which were made for convenience, or on occasion of necessity to make clothing last longer than originally intended. At the official creation of light companies in 1770-71, the light infantryman was put into a jacket (with lapels); but on service he also did duty in his red waistcoat, sleeved with the arms from his proper regimentals – a fashion used in the American Revolutionary War and again in the West Indies in the 1790s. Even in peacetime, as a matter of 'interior oeconomy', some

regiments extended the useful life of old coats by cutting them down into jackets; and at times individual regiments and their clothiers went even further. In 1775 the 62nd Regiment of Foot was inspected in Ireland in 'coats cut so short' that the reviewing general felt obliged to 'call them jackets'⁽¹⁾.



Light infantryman, 6th Regiment of Foot, 1778. (Facsimile of a sketch by P. J. de Loutherbourg in the Anne S. K. Brown Military Collection). From their official creation the Light companies wore short, lapelled jackets, turned back from the front edges only. Of particular interest are the fullness of the pleats, and the presence of a small triangle of lace in the small of the back between the hip buttons – the latter became a standard feature on the shortened regimental coat of the early 19th century. Also of note is the wrinkling of the cloth at the back of the sleeve head.

The 18th century experience had been confined to temporary expediency and to particular regiments; but in 1790 it was decided to furnish all regiments destined for service in the East Indies with 'A Short jacket instead of a coat'; and the following year recruits in training at Chatham were ordered to be clothed in a red jacket. The Chatham recruits, if they did not receive the usual regimental coat from their colonel, were to be supplied instead with 'one red jacket with sleeves (which is to button as a waistcoat, and to be made large enough to admit a waistcoat to be worn under it); having a regimental button for the sake of distinction, and also a collar, cuffs, and shoulder straps, of the colour of the facings of the Regiment . . .'⁽²⁾ The Chatham recruits' dress and that for the East Indies were immediate ancestors of the short regimental coat which was shortly to emerge as the dress of the whole of the army's infantry.

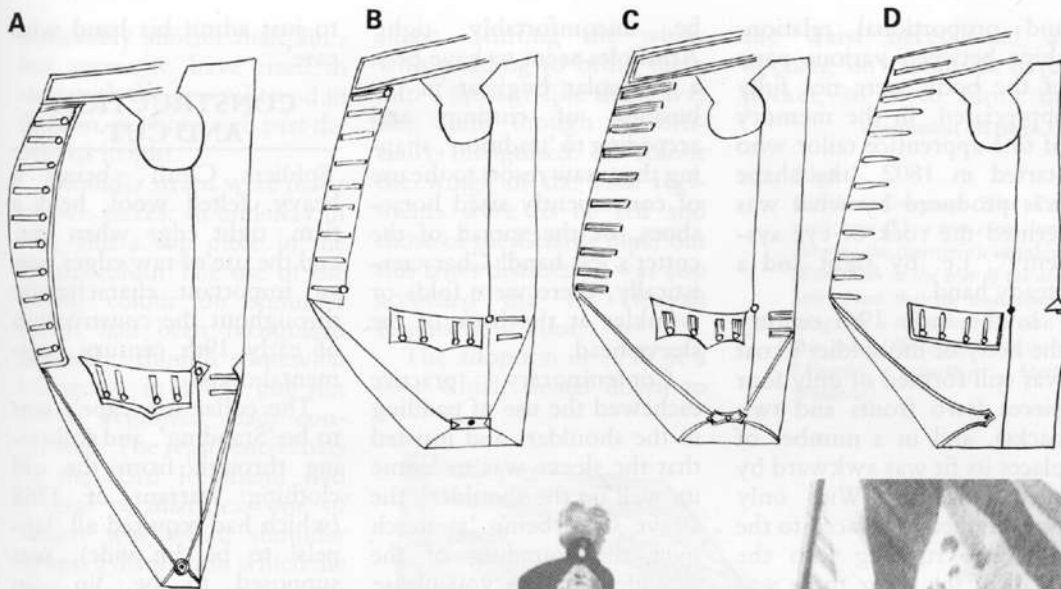
Not until 1796, however, did the army's regimental coat proper begin its transformation into the much shortened coat associated with Wellington's Peninsular campaigns and the battle of Waterloo. For most of the 18th century the soldier's coat had lapels; and although from c.1760 his coat became decidedly less voluminous, until about 1780 its lapels were still capable of being buttoned across the breast, affording the soldier a degree of warmth in cold weather. Subsequently, however, this facility disappeared, as the quantity of cloth used in his coat was reduced, and the lower portions of the lapels were increasingly made to part company, exposing to view a much greater expanse of waistcoat. Finally, in 1796, this trend was reversed when the soldier's coat was ordered 'to be made so as either to button over occasionally; or to clasp close with hooks and

eyes, all the way down to the bottom of the lapel'⁽³⁾.

In order to accommodate the new changes without the expense of more cloth than was used previously, the skirts of the coat were shortened. Lapels, reaching down to the waist, were retained; but in 1797 they were ordered to be removed, the loops of worsted lace which had once adorned them being now sewn directly onto the body of the coat, while a single row of buttons enabled the coat to close centrally down the front. By 1800 the skirts had been further trimmed, losing material from the centre vent at the rear, and were to be 'turned back' from the front edges only. Subsequently this new, shortened regimental coat was further docked. The front waist was raised, and eventually squared by cutting back the skirts from the front of the coat in order to give it fashionable 'cut-in' skirts.

MATERIALS

The soldier's regimental coat was made from a coarse woollen broad-cloth which through felting, and raising the nap, had a smooth surface in which the warp and weft could not be distinguished. Although of a coarse finish, it was of a substantial weight, 'real good Soldiers Cloth . . . being supposed to weigh . . . one Pound nine ounces per yard'⁽⁴⁾. By contrast, the heaviest woollen cloth made today – that for men's overcoats – weighs only about 1lb. 1oz. per square yard. At every stage of production early 19th century cloth was subject to the skill of individual craftsmen, and, unavoidably, there was often some unevenness in the finish and strength. The army's Clothing Board, while accepting that a certain inconsistency was only to be expected, tried to ensure that the soldier was not deliberately cheated. In 1810, for example, the Board was



alerted to the existence of a cloth which 'in point of appearance' was very similar to that used by the most reputable clothiers, but whose inferior weight (two to three ounces less per yard), would 'be severely felt after a short time both in the wear and warmth of the Clothing'.

In colour 'Soldier's cloth' was red, obtained by dying with madder. That used for sergeants' coats was of a much finer finish and of a brighter scarlet colour, closer in appearance to the 'super-fine' cloth used in officers' uniforms. With exposure the dyes soon faded and coats lost their 'fresh' colour – for which reason they might be 'turned', i.e. the coat ripped, lace and lining removed and cleaned, the cloth reversed and the whole resewn inside out.

For service in temperate regions such as North America and Europe, the body, skirts and turnbacks of the soldier's coat were lined with a much thinner and cheaper woollen serge, the colour being determined by the facings of the regiment: buff serge was to be used for those with buff facings, white for the rest. The sleeves were left unlined (except in the Foot Guards). Sergeants' coats were fully lined using a superior serge on the body, skirts and turnbacks, and linen in the sleeves (again with the exception of the Foot Guards, whose sergeants' coats were lined



throughout with serge⁽⁵⁾). Service in hotter regions had always been accommodated by using lighter linings: linen for the West Indies, cotton for the East Indies. In the early 19th century, however, coats for service in both East and West Indies were to have no interior linings, having instead only a facing of coat cloth inside the fronts 'as far back as the loopings are set on'. The skirts were sewn back and faced with serge.

The 'loopings' on the soldier's coat were made from a flat worsted wool 'lace'

(about 1/2in. wide) worked with various combinations of coloured stripes and 'worms'. Sergeants' coats were looped with a plain 'white worsted Braid', very similar to that of the privates, but narrower in width. A white silk braid, instead of worsted wool, was used for the sergeants of the 42nd (Royal Highland) Regiment. The Foot Guards distinguished their sergeants with a gold lace, which unfortunately did not always withstand the rigours of shipment to foreign parts; on

Evolution of the soldier's coat, 1796-1800; facsimiles from sketches of militia coats in a notebook associated with the London clothier, J. N. & B. Pearse.

(A) 'Old Pattern. Cut Swallow tail fashion.' (B) June 1796, 'Cut New Fashion way.' (C) 1798, 'New Regulation Fashion'. Lapels had been abolished in October 1797 and the chest loops sewn directly onto the body of the coat. Skirts still turned back from the front and from the rear vent, and were held together with a lace and button device referred to as a 'dubbe'. (D) 1799, 'New Fashion with a Tomy behind'. Further material was trimmed away leaving an abbreviated rear skirt, or 'Tomy behind'. A small triangular 'hat' of lace (as in de Louthembourg's sketch) now appeared between the hip buttons, in place of the usual loops.

Left:

Corporal Anton Lutz, Minorca Regiment (later the 97th or Queen's German Regiment of Foot), 'decorated' for capturing the colour of the 21st Demi-Brigade Légère at Alexandria. In this engraving of 1803 Lutz wears the coat which had evolved by 1800. It came well below the waistline in front, and with only two side seams, placed to the rear and running into the small of the back, there was a certain looseness in the sides and lower back. (Courtesy P. J. Haythornthwaite)

occasion it arrived in so tarnished a state as to be declared unwearable.

The coloured facings, applied to the collar, cuffs and shoulder straps of the coats, were made of well felted woollen broadcloth, similar to that used in the body of the coat. Buttons were made of white metal, and were of two sizes: a 'coat' button approximately $\frac{15}{16}$ in. in diameter, and a smaller 'breast' button only $\frac{5}{8}$ in. in diameter. 'Pocketing' was of a coarse, loosely woven linen.

FITTING THE SOLDIER

Before the regimental tailors began the annual operation of fitting the coats it was considered best if the coats could first be dipped in clean cold water. This was, as Cuthbertson had explained, 'to prevent their shrinking after being fitted, which coarse cloth is otherwise apt to do'. Wetting helped to tighten the weave and would hopefully made the coats wear better; but when a consignment was already on the small side, it

cannot have made the regimental tailors' task any easier. As it was, there were times when three coats might have to be cut up to make two which fitted.

Broadly speaking there was less concern with fit than with the cut and the application of ornamentation. Tailoring based on a drafting system founded on principles deduced from careful measurement and study of the human figure lay in the future. The tape measure was then only beginning its life,

and proportional relationships between various parts of the body were not fully appreciated. In the memory of one apprentice tailor who started in 1802, 'the shape was produced by what was termed the rock of eye system⁽⁶⁾', i.e. by sight and a steady hand.

In the early 19th century the body of the soldier's coat was still formed of only four pieces (two fronts and two backs), and in a number of places its fit was awkward by later standards. With only two side seams, placed to the rear and running into the small of the back, there was often a certain looseness in the lower back. By contrast, the fit on the shoulders (where the seam was off the shoulder itself, resting instead on the shoulder blade) and round the armholes (which were close under the armpit and all round) could

be uncomfortably tight. Armholes seem to have been a particular bugbear in the business of cutting, and according to 'tradition', shaping them saw resort to the use of conveniently sized horse-shoes, or the spread of the cutter's left hand! Characteristically, there were folds or wrinkles at the back of the sleeve head.

Contemporary practice eschewed the use of padding in the shoulders and insisted that the sleeve was to 'come up well on the shoulder', the sleeve seam being 'as much over the rounding of the shoulder bone as you please . . . ⁽⁷⁾'. The result was a rounded appearance, conforming to the natural slope of the shoulder. Sleeves were cut on a curve, were long, close fitting, and finished with a cuff that still followed Cuthbertson's advice that it 'should never be wider than

to just admit his hand with ease'.

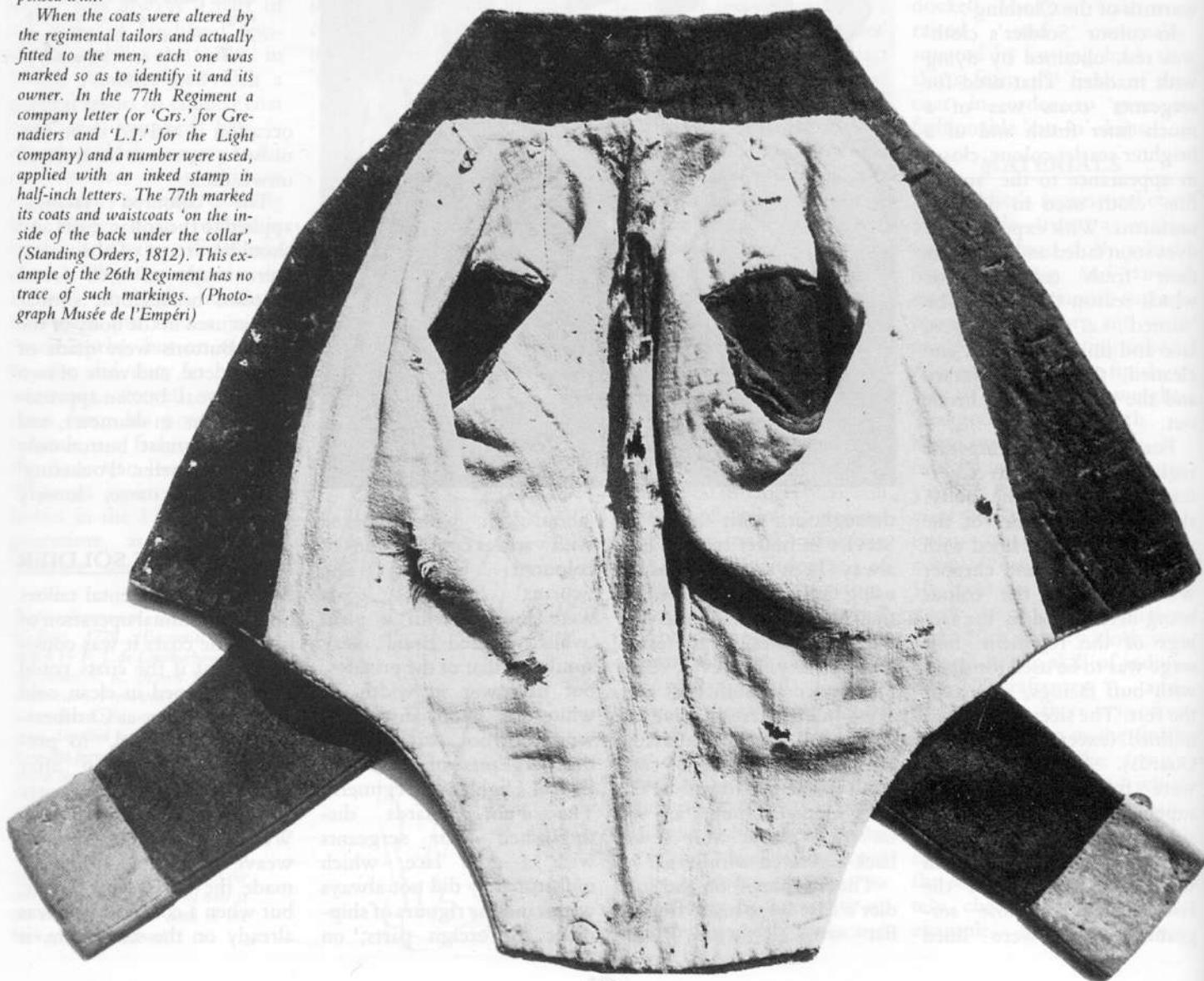
CONSTRUCTION AND CUT

'Soldiers Cloth', being a heavy, felted wool, held a firm, tight edge when cut, and the use of raw edges was an important characteristic throughout the construction of early 19th century regimental coats.

The collar (or 'cape') was to be 'Standing', and following through from the old clothing warrant of 1768 (which had required all 'lap-pels' to be 3in. wide), was supposed to be 3in. 'in Breadth'. The surviving examples are of various measurements, standing up to as much as almost 4in. in height. A 'Standing Collar' had been authorised officially only in 1796, though in practice it had appeared much earlier. Initially it had been

Battalion Company, 26th (Cameronians) Regiment; coat (4). The body lining is of white woollen serge, while the sleeves are unlined. Contractors made the most economical use of their materials. Oddments were not wasted, and the number of pieces in a lining varied. The front chest is lined with the same red wool broadcloth as used for the body of the coat. The skirts are much scantier than those of other extant coats, and an opening for the rear vent has been entirely dispensed with.

When the coats were altered by the regimental tailors and actually fitted to the men, each one was marked so as to identify it and its owner. In the 77th Regiment a company letter (or 'Grs.' for Grenadiers and 'L.I.' for the Light company) and a number were used, applied with an inked stamp in half-inch letters. The 77th marked its coats and waistcoats 'on the inside of the back under the collar', (Standing Orders, 1812). This example of the 26th Regiment has no trace of such markings. (Photograph Musée de l'Empéri)



noticeably shorter than 3in., but seems to have risen in step with the general trend in fashion, pushing well past the official height.

Shoulder straps were made of two pieces: an underlay of red, and a top piece in the facing colour. The use of the facing colour on shoulder straps had been recognised officially, though somewhat belatedly, in 1784, but not every regiment had conformed. The regimental coats of the 33rd Regiment had several peculiarities, one of which was white shoulder straps, a distinction which the 36th Regiment may also have been using in the early 1800s, as they had done in the 1790s. The shoulder straps were fixed so as to slant towards the rear of the shoulder, making them less apparent when viewed from the front. In shape they were often slightly pinched across the centre. The manner of attaching them to the coat (at the arm end of the shoulder) was various – they were either sewn directly into the top of the sleeve seam, or simply stitched down to the outside of the coat at, or near, the point of the shoulder. By the early 19th century it had long been a common, though not universal practice to add an additional ornament of worsted fringe at the arm end of the strap.

A 'very full worsted Fringe' along the outer edge of the wings of the flank companies had also become a custom in most regiments, and in 1802 the continuance of this practice was confirmed. The fringe was either supplied separately, to be put on at the regiment, or might come from the clothier already made up. The wings were supposed to conform to authorised patterns lodged at the Office of the Comptrollers of Army Accounts, but strict uniformity does not seem to have been the rule. At the end of the 18th century a variety of wing shapes were used. Commonly, those of the Light Infantry were longer and narrower in cut than those of the Grenadiers, which were more of an oval

shape. Stuffing the wings with padding to bring them into a sausage-like shape was also done, though not officially recognised. In colour the wings of the Line regiments were to be red and those of the Guards blue, but this latter distinction was also accorded the 1st (Royal) Regiment of Foot.

The adoption in 1796 of a coat which closed down to

the waist necessitated an opening 'on the outside of the pocket, so as to admit the

continued on page 18

Right:

Battalion Company, 83rd Regiment; coat (5): a rear view clearly showing the characteristic wrinkling of the cloth at the rear of the arm-hole. Note that the anachronistic wings are a much later addition to this coat. (Photograph Musée de l'Empéri, courtesy Martin Windrow)



Battalion Company, 26th (Cameronians) Regiment; another view of coat (4). Sleeves were long, cut on a curve and tapered to a close fit around the wrist. The shoulder seam was off the shoulder itself, lying instead along the shoulder blade. The shoulder strap is pinched in shape across the centre, and is finished with a worsted tuft of red and white. (Photograph Musée de l'Empéri)



Above:

The collars on extant coats are higher than the '3 inches in Breadth' prescribed in 1802: that of the 104th coat is $3\frac{3}{4}$ in. high. The inside of the collar is made from two pieces of red broadcloth joined in the centre rear with a butt seam. Cloth of the regimental facing colour, again in two pieces and seamed in the rear, forms the outside and is edged all round with regimental lace. All outside edges of the collar were left raw, and the whole lapped onto the body. Note the section of body lining illustrated – see main text.

Three-quarter front and rear views of coat (8): 104th Regiment, Light Company. The present pale off-white colour of the facings matches a contemporary American description of them being 'white or buff'; Hamilton Smith's *Costume of the Army* (1815) described them as buff. He also gave the lace as having one blue (or black), one

yellow and one red stripe; the surviving coat has one black and one red stripe, with what appears to be very faded traces of a yellow one to the inside of the red. The shoulder wings are long and narrow – about 13 in. round the shoulder cap; as per regulation they have six 'darts' of lace, in pairs, and are laced all round. (Sir John Moore allowed

$2\frac{1}{4}$ yards of lace looping for a pair of Light Infantry wings, an estimate which accords very closely to the total amount used here.) The rear view makes visible both the opening of the central vent, and one of the pocket openings in the pleats, the latter being – like the diagonal pocket flaps – a feature of Light Infantry and Highland coats.

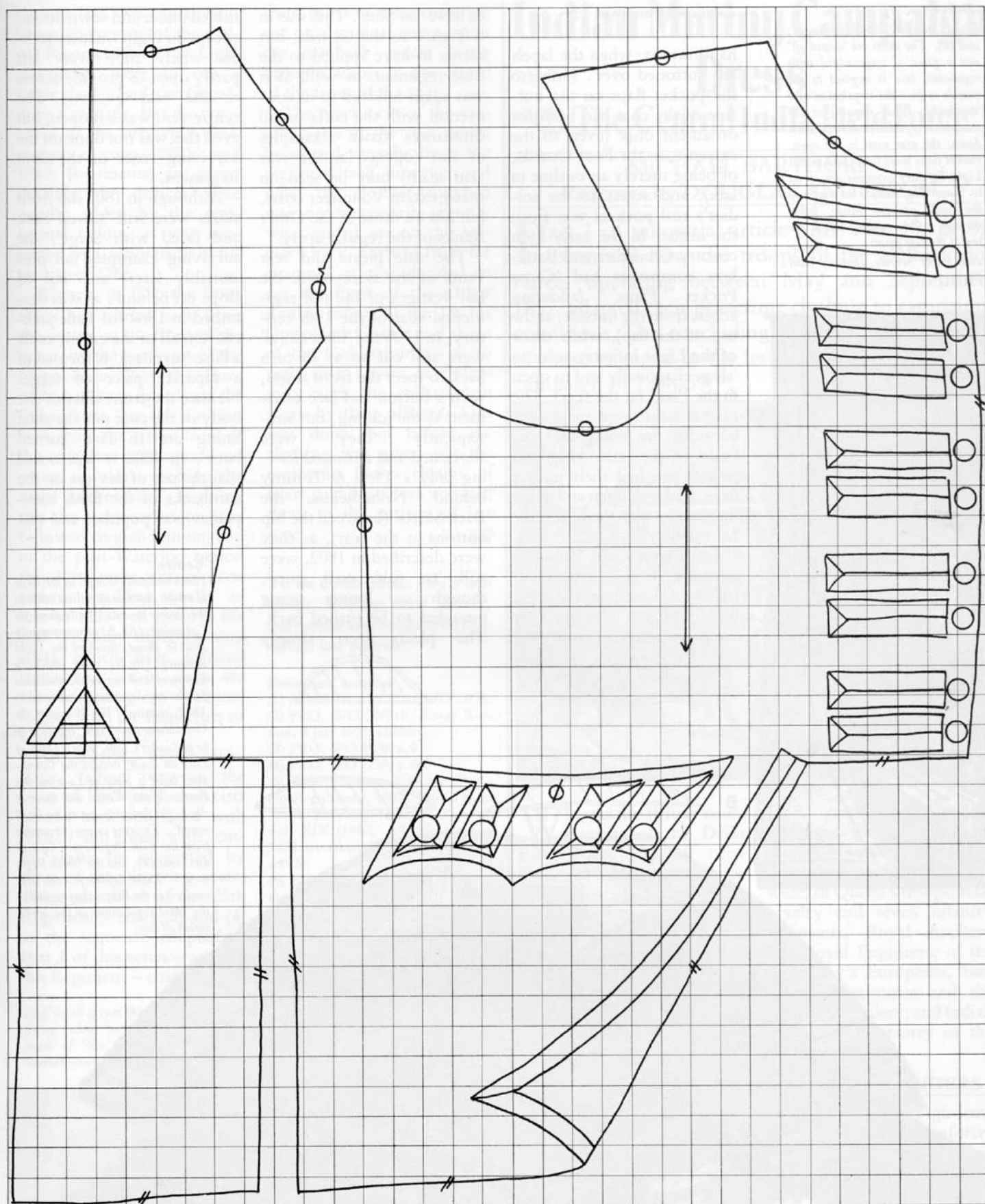


Cuffs of the regimental facing colour were cut in one piece, left raw, and seamed at the rear to correspond with the back sleeve seam. The top edge of the cuff was affixed to the arm and the bottom edge turned under and stitched to the inside of the sleeve. On the 104th coat $3\frac{1}{2}$ in. of cuff was left exposed to view. Four loops of regimental lace are applied to the outside, one of which is placed to the inside of the front sleeve seam. Buttons were attached to the inside top of each loop; but in our example the contracting tailors seem to have run out of buttons, and only managed one, placed at random, on each cuff. (All photographs Canadian Parks Service, courtesy Paul Fortier)



Left:

The small triangle or 'hat' of lace placed above the rear central vent between the hip buttons. The traces of a faded yellow stripe may just be made out immediately inside the red stripe. The flat pewter buttons are marked '104' within a garter inscribed 'NEW BRUNSWICK REGIMENT'; and all the buttons on this coat are the small 'breast' size, $\frac{3}{8}$ in. in diameter, a distinction of Light Infantry coats.



SCALE 1square = 2cm

NB. Edges marked with 'o' indicate 'allow for seam'; edges marked with a 'double slash' indicate 'no allowance for seam'.

Below:

Light Company, 104th Regiment; coat (8). The skirts are 'sloped off' and a piece of serge edged with regimental lace is applied to the outside to give the impression of a 'turnback'. What remains of the side pleats is folded under and sewn down; the rear vent is left open. Pocket flaps were false, and in this Light Infantry example are set on to 'slope diagonally', the access to the real pockets inside being through a 7in. opening left at the top of the side pleats. (Canadian Parks Service, courtesy Paul Fortier)

continued from page 13

hand into it, when the lapels are buttoned over'. Hitherto the pocket flaps on the outside of the coat had been for ornament only (even to the extreme, in the Foot Guards, of being merely an outline in lace), and access to the soldier's real pockets was from the inside. In the early 19th century Grenadier and Battalion companies had 'Cross Pocket Flaps' (allowing access from the outside, at the top of the flap), while those of the Light Infantry were to 'slope diagonally and to open in the Plait' (at the rear). The pocket bags were suspended between the lining and the body of the coat. Highland jackets too had their pocket flaps made 'to open and slope diagonally like those for the Lt. Infantry⁽⁸⁾'.

Cuffs were to be '3½in. in Breadth'. It was fashionable to have a close fit at the wrist, but in 1802 it was specially mentioned that the cuffs were

to have 'no Slits'. This was in reference to the Guards, but seems to have applied to the Line regiments as well, as it was again referred to in connection with the cuffs on all drummers' coats. Examples of slits (opened at the rear arm seam) may be seen on many extant Volunteer coats, but not on those of the Other Ranks of the regular army.

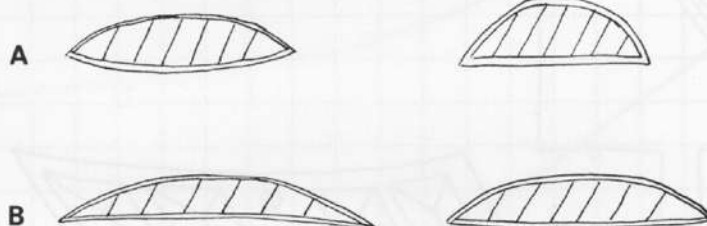
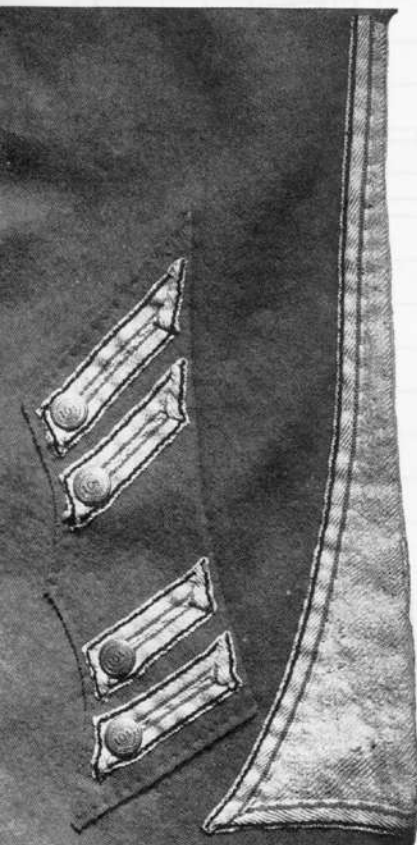
The side pleats and rear vents of the skirts were the last vestiges of the full regimental coat of the 18th century. In 1796 the 'hind skirts' were still cut so as to turn back to meet the front skirts, with a button and lace ornament at the joining, but subsequently they were shortened and trimmed leaving only a 'Pleat & Tommy behind'. Nonetheless, 'the Back Skirts' (between the hip buttons at the rear), as they were described in 1802, were still 'to fold well over', though no longer being intended to be turned back. The pleats were simply

folded under and sewn down, except on Light Infantry jackets where they were left partly open to provide access to the real pockets. The centre vent was left open, but even this was not done on the surviving coats of the 26th Regiment.

Although in 1802 the front skirts were still 'sewed back and faced with Serge', the surviving examples (all presumably later) are 'cut to slope off behind', as was described in 1802 for Rifle jackets. On all of the extant coats a false 'turnback' is formed of a separate piece of serge. Neither the front skirt of the body of the coat nor the skirt lining are in fact 'turned back'. In 1802 it was noted that the use of devices on the turnbacks of the flank companies was popular, and this

Centre:

Flank company wings, in facsimile of rough sketches of militia coats in the Pearse records. While those for Grenadiers (fig.A) were commonly oval in shape, those of the Light Infantry (fig.B) were distinctly narrower and longer. Regulations for the regular army, confirmed in 1802, required 'The Wings of the Grenadiers and Light Infantry to be of Scarlet Cloth, with 6 Darts of Lace on Each; besides the Grenadiers have a Row of Lace on the Bottom of the Wings, and those of the Light Infantry are to be laced round'. Existing wing examples from the 87th Regiment - Grenadier, coat (7), and the 104th Regiment - Light Infantry, coat (8), conform to the Pearse shapes, and to the 1802 regulations in the application of lace.



custom too was sanctioned, being 'the option of the Col. of Regiments'. The Light companies were to use a bugle device and the Grenadiers a grenade, but the turnbacks of the surviving flank company coats (87th and 104th Regiments) are plain. Possibly the devices were usually added by the regimental tailors, as was suggested by Cuthbertson in his treatise of 1768.

Whereas in 1796 the front skirts had turned back from the centre, at the front of the waist, by the last years of the Napoleonic Wars the front waist had been raised and the front skirts 'cut-in', i.e. cut back from the centre front of the coat, leaving a square-cut waist, the skirts meeting the waist further back. In doing this the army seems to have followed civilian fashion, and in the post-Waterloo period the skirts were 'cut-in' even further, resulting finally in 'cut-in' tails well towards the rear. Possibly those existing coats which have squared waists and 'cut-in' skirts are cut according to patterns lodged with the Inspectors of Clothing in 1812⁽⁹⁾.

An earlier, intermediate stage, falling between the coats of 1802 (with the skirts 'sewed back and faced with Serge') and those with 'cut-in' skirts, is suggested by three of the surviving coats. These are those of the 26th Regiment – coats (2) and (4) in the sequence adopted in Part 1 of this series – and the 9th Regiment – coat (1). The

Cuff detail of coat (8), showing the facing colour turned inside to a depth of 3/8in. (Canadian Parks Service, courtesy Paul Fortier)

front skirts of these three are cut on a gradual curve, with the turnback pieces being brought across to the centre of the front of the coat.

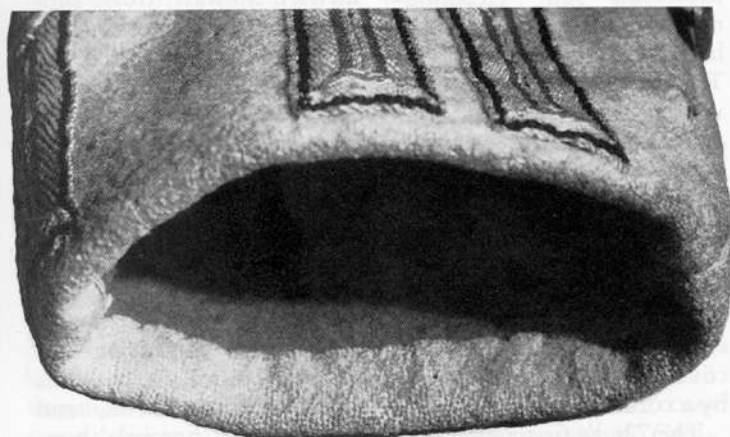
The precise cut of the various parts of the coat might be altered periodically at the regiment itself, however; and what the clothier supplied was not necessarily exactly what ended up on the soldier's back. Early in 1818, for example, it was decided to cut the front of the Other Ranks' collars of the 1st (or Grenadier) Guards and those of the Coldstream so as to make them square, in conformity with the collars then worn by their officers. This was done, but before the clothing was given out the regiments had a change of heart, and the tailors 'reduced them to the pattern of last year'.

MI

To be continued: Part 3 will discuss 'loopings' and buttons, and present new evidence on regimental lace patterns.

Notes and Sources

- (1) Public Record Office, WO 27/35.
- (2) PRO, WO 30/31b. Royal Warrant, 8 July 1791, clothing.
- (3) PRO, WO 40/8, p.9
- (4) PRO, WO 7/34, p.440
- (5) W.Y. Carman, 'Infantry Clothing Regulations, 1802', *Journal of the Society for Army Historical Research*, vol. XIX (1940). All references to 1802 are taken from this important article.
- (6) Edward B. Giles, *The History of the Art of Cutting in England*, London, 1887, p.146
- (7) *The Taylor's Complete Guide* . . . , London, 1796 (quoted in Giles, p.81.)
- (8) Carman
- (9) PRO, WO 7/54. Coats of the 83rd (nos. 5 and 6), 87th (7) and 104th (8). Both of those in Russia (42nd and 43rd Regiments) are also cut in this fashion.



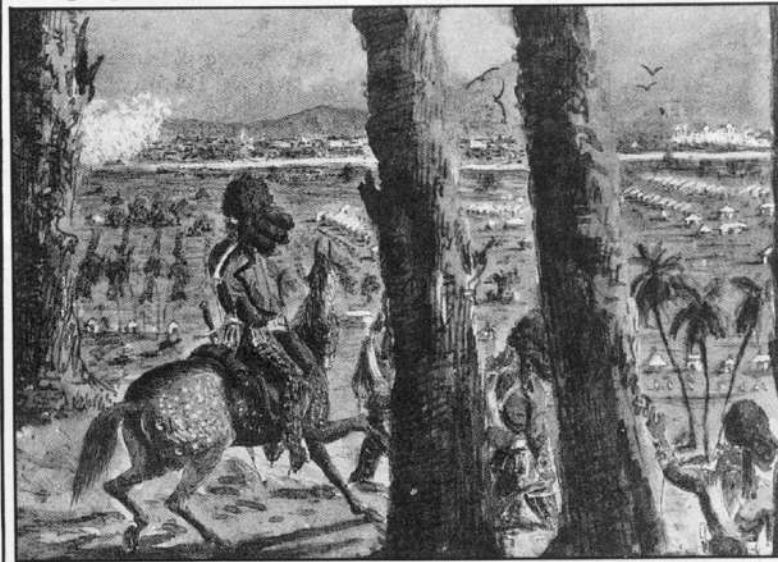
Indian Mutiny Campaign Dress

(2) The Central India Field Force

MICHAEL BARTHORP

Paintings by DOUGLAS ANDERSON

Part 1 of this serial article ('MI' No. 19, p.10) examined how the troops of the Delhi Field Force, operating between May and September 1857, adapted their peacetime clothing to campaign conditions. This concluding part will consider some of those engaged in the less familiar Central India campaign of 1858-59⁽¹⁾.



Whereas the British components of the Delhi Field Force had all been Queen's regiments of the pre-Mutiny garrison or the East India Company's Bengal Army Europeans, those in Central India mostly came from Queen's regiments recently returned home from the Crimean War and sent out as reinforcements after the Mutiny began, or from the Company's Bombay Army, European and Indian elements⁽²⁾.

Central India lay to the south of the main region of revolt (Delhi-Lucknow-Cawnpore) and was bounded on the west by Rajputana, on the east by Bundelkhand, on the south by the River Narbada; it contained the great hostile fortresses of Jhansi and Gwalior. Trouble began in mid-1857 but, owing to a shortage of troops, major operations did not begin until

1858, continuing through that year, with mopping-up spilling over into 1859⁽³⁾. Engaged in the campaign were, of Queen's troops, four cavalry and seven infantry regiments, Royal Artillery and Royal Engineers; of the Company's Europeans, two infantry regiments and the Bombay Artillery; and Indian cavalry and infantry of the Bombay Army.

THE HIGHLANDERS

Of six Highland regiments sent to India as reinforcements, the two deployed in Central India – the 71st (Highland Light Infantry)

72nd Highlanders encamped before Kotah, March 1858, two months after arriving in India and still wearing home service dress: feather bonnets, doublets, trews. Note officer's undress broadsword. Men with pouch and waistbelts, haversacks. Watercolour by Lt. E. J. Upton, 72nd. (Queen's Own Highlanders)

The 95th in covered forage caps and white smock-frocks on the march, June 1858. Two mounted officers nearest house in scarlet shell jackets. Note men's water bottles at the left hip. Detail from Crealock's panorama. (NAM)

Below:

The 72nd some three months later in covered undress bonnets, smock-frocks dyed 'earth-brown', and trews. The two mounted officers are preceded by the pipers and pioneers. Detail of J. N. Crealock's panorama. (National Army Museum)

and 72nd (Duke of Albany's) – differed from the others in wearing trews, not kilts, the 71st having a shako-type headdress, the 72nd feather bonnets. Their uniforms were thus unique both in the Army and among Highlanders. On arriving at Bombay in February 1858 the 71st, according to its Regimental Historian, abandoned its red doublets and Mackenzie trews and marched to join the Central India Field Force (CIFF) 'sensibly clad in loose pyjama-like suits dyed in curry powder, and their round forage caps covered with the same cloth, having peaks in front and curtains which covered the neck down to the shoulders'⁽⁴⁾.

J. H. Sylvester, a cavalry surgeon with the CIFF, noted in his diary on 4 May: 'The 71st Highlanders joined us yesterday, a splendid set of fine fellows dressed in a lavender suit calculated for the climate.' In a later account of the campaign, published in 1860, he expanded on the 71st's dress: 'A loose holland blouse and overalls of kakee dye, and a light, shako-shaped hat with cover and curtain of the same colour'. This headdress may have been the Regiment's covered dress caps which were, in fact, blue Scots 'humble' bonnets with diced band, blocked out to the shape of the 1855 shako without its rear peak. In a revised version written in the early 1870s, Sylvester merely said that the 71st were in 'twill uniforms with covered wicker helmets'. Such helmets did not become available in quantity for the rank and file until late in the Mutiny (see Part 1), so Sylvester's later memories



may have been less accurate than his 1860 version⁽⁵⁾.

The 72nd arrived at Bombay a month before the 71st. Its regimental orders for 18 January required that: 'The Regt. will march until further orders in Red Jackets, Blue Trousers⁽⁶⁾, uncovered feather bonnets without hackles, arms, accoutrements, haversacks, and water bottles. Officers are to march in uncovered feather bonnets and shell jackets'.

Although Highland officers had undress scarlet shell jackets, their men's were white, so that 'red jackets' in the order must mean their dress doublets. 'Uncovered bonnets' implies without the

oilskin covers often worn in marching order; feather bonnets, though cumbersome-looking, were in fact light in weight and their tails afforded some protection from the sun. 'Accoutrements' simply covered the belts and pouches (see Part 1). The regulation wooden water bottles, in use since the early 19th century, were not issued in India, water normally being provided by the 'bhitis'; but a drawing of the 72nd later in the campaign shows them with a locally-made oval-shaped, white-coloured flask, probably covered in canvas and slung by a cord.

The 72nd's first action was

the taking of Kotah in March. A watercolour by Lt. E. J. Upton of the regiment, 'Camp before Kotah', shows the dress described but with tartan (Prince Charles Edward Stewart) trews substituted for the blue trousers, and an officer wearing his doublet. His broadsword has the undress hilt with plain cross-bar guard instead of the basket hilt. Regimental orders for the actual assault on 29 March stated that the 72nd would parade in 'drill order and cap covers'. Another Upton sketch shows the regiment advancing into Kotah in accordance with this order: doublets, trews, and their undress 'humble' bon-



nets in white covers with curtains, and accoutrements. Two officers appear as reconstructed in our Plate 1A⁽⁷⁾.

As the weather grew hotter a more practical costume was adopted. According to a veteran of the 72nd, James Briscoe, the regiment had been issued with smock-frocks at Bombay or, more likely, had had them during the voyage out, such garments being customarily issued to soldiers on board ship to protect their uniforms. These, and the cap covers, were now dyed 'an earthy brown' and worn instead of the doublets over the trews⁽⁸⁾. A watercolour panorama by Lt. J. N. Crealock of the 95th, depicting the Rajputana Field Force near Bhoondi⁽⁹⁾, includes the 72nd in this kit. It is also shown in another Upton sketch of the 72nd detachment which in 1859 was mounted as a camel corps; as additional protection from the sun the men tied locally-acquired turbans around their undress bonnets⁽¹⁰⁾.

OTHER INFANTRY

Also serving with the Rajputana Field Force was Crealock's 95th (Derbyshire) Regiment. One wing (four companies) had arrived from

Ireland in September 1857, the other following later, so that the regiment was not united until 28 February.

According to two Crealock watercolours made at Kotah, the 95th began the campaign in covered forage caps and curtains, red shell jackets and blue dungaree trousers⁽¹¹⁾. It seems that this costume had to suffice well into May, for on the 25th, a day of 'burning hurricane', Mrs. Duberly (of Crimean fame, and still accompanying her 8th Hussar husband on campaign) noted that 'the 95th on this day and for some time after marched in their scarlet jackets. The fatigue of walking in such heat is enormous, and when added to that is a close-fitting cloth dress of course it must be doubled'⁽¹²⁾. Crealock sketched himself hatless, in a very tattered red jacket unbuttoned above equally ragged blue trousers tucked into dusty Wellington boots.

Later Mrs. Duberly could record that 'the 95th have been supplied with light and suitable clothing'. This, in use by 17 June, was the smock-frock; and men of the regiment appear in these with blue dungaree trousers and peaked, covered and curtained forage caps in Crea-

lock's panorama – although, unlike the 72nd's, they were not dyed (Plate 1B). The officers, however, were still in shell jackets. These must have been discarded soon afterwards; for on or about 19 June, when the 95th took part in the capture of Gwalior, Crealock sketched and described Lt. Norton Knatchbull, 'the senior subaltern of No. 1 Company as he stood in that June sun: a black velvet hunting cap covered with a towel, a torn canvas coat ornamented by a ragged sash – with the usual ragged blue trousers and a small remnant of boots' (see accompanying illustration). Knatchbull himself recorded; 'I marched into Gwalior wearing one boot and one shoe – the one much too large, the other far too small'⁽¹³⁾.

Soon the men, too, no longer presented the neat appearance shown in Crealock's panorama, as he described: 'Five hundred bearded sunburnt men, in once-white sea kit smocks and tattered blue trousers, here and there bare feet, here and there native slippers – while for headdress the Kilmarnock forage cap with a white cover did duty, sometimes assisted by a towel or roll of coloured cotton. Several had sunstroke. Ah me! Those Kilmarnock caps with covers or a dirty white towel round them, no wonder we were bald at 25 or grey at 30'. In another sketch, 'The 95th in Central India 1858-59', he shows an even more ragged group, all with coloured turbans, and bare feet in native sandals of various colours. Only their rifles and equipment identify them as British soldiers (see accompanying illustration).

Evidence for other Queen's infantry engaged in Central India is more slender⁽¹⁴⁾. Unlike the regiments already considered, the 86th (Royal County Down) had been quartered in India for some years, with one wing at Aden. The first to be committed to operations in Central India, it was seen by Sylvester in action on 24 November 1857, during the

advance from Mhow to relieve the Neemuch garrison, wearing 'tall white shakoes' and 'red coats'⁽¹⁵⁾. The same or similar dress seems to have been still in use in late February when the 86th's brigade was clearing enemy-held villages on the road to Jhansi; but Sylvester remarks that, though the march hitherto had been 'pleasantly cool', the weather now became more oppressive daily. He has no specific reference to the 86th's appearance at the assault and capture of Jhansi on 3 April; and the only pictorial evidence of the regiment is some E. A. Campbell watercolours made in 1913 from the recollections of Maj. Gen. Dartnell, who had been a lieutenant with the 86th in Central India. These show: an officer in a wicker helmet with airpipe, scarlet shell jacket with his crimson sash under the left shoulder cord, and cotton trousers dyed dark blue; one soldier on 'day duties' in forage cap with white cover and curtain but no peak, grey shirt with



Lt. Norton Knatchbull, 95th, at the taking of Gwalior, June 1858. Black velvet cap, blue turban; light blue-grey frock, brass buttons, crimson sash; dark blue trousers; buff gaiters; black boots; white waistbelt with slings; 1822 sword, black scabbard, brass mounts. Sketch by J. N. Crealock. (Sherwood Foresters)

8th Hussars, June 1858, in blue stable dress, covered forage caps. Note the curious water containers used by the man drinking, right, and slung from the lance-corporal's saddle. From Crealock's panorama. (NAM)

sleeves rolled up, and blue trousers suspended by grey braces; and another on 'night duties' in red shell jacket and uncovered forage cap, same trousers⁽¹⁶⁾.

Sylvester's commendation of the 71st's 'lavender suit', which he first saw on 3 May, also noted that the Company's 3rd Bombay Europeans⁽¹⁷⁾, who had been with the force for some time and fought at Jhansi, 'were dressed in much the same way, but wore a forage cap and pugry, which afforded little protection and hung dabby and flabby down the neck', but does not say when they adopted this costume. However, another authority states that they were in 'stone-coloured' kit at Jhansi, a month before⁽¹⁸⁾. Since similar clothing was issued on 17 February to the 2nd Bombay Europeans⁽¹⁹⁾ (in the Bombay Presidency but not with the field force), the 3rd may have received it at the same time.

THE RIFLES

Prior to the Battle of Kalpi on 22 May, when temperatures had reached 109-117°F in the shade and were seldom under 100°F even at night, the CIFF was joined by elements of the 88th (Connaught Rangers) and Rifle Brigade which, having left home in the summer of 1857, had been engaged in the Cawnpore-Lucknow-Rohilkand operations from that November to March 1858. During this period both had fought in their red or rifle-green home service clothing, but Sylvester saw them arrive on 21 May 'all dressed in clothes of a lavender hue'. A. F. Bradshaw, Assistant Surgeon of 2nd Rifle Brigade, had written on 16 February: 'by and by we shall discontinue our black(sic) tunics etc and wear light, slate-coloured cotton clothing'. According to the Regimental History⁽²⁰⁾, this



took effect in April when 'the Riflemen gave up their European clothing and received instead of it dust-coloured linen with black facings'. The Riflemen who joined the CIFF were 200 from the 2nd and 3rd Battalions, mounted on camels with Sikh drivers; they played a vital part in the Battle of Kalpi⁽²¹⁾. In June this detachment was ordered to draw 'capes and yellow gaiters' from Allahabad, presumably to assist their mounted rôle, and did not resume their rifle-green until 22 December⁽²²⁾. A Rifleman is reconstructed as Plate 2B.

THE CAVALRY

Of the Queen's cavalry regiments active at one time or another in Central India, the 8th Hussars, 12th and 17th Lancers all came out to Bombay as reinforcements, but the 14th Light Dragoons had been in India since 1841, except for service in the Persian War of 1856.



The 14th, who took the field in November 1857, had a long Indian tradition of never taking their shakos on service, wearing instead turbans which were 'bound round anything that fitted the head best, with a flap at the back which was merely the end of the turban'⁽²³⁾. Sylvester, who was attached to the 14th, mentions these turbans; and a remark about the discomfort of 'cloth uniforms'

in early May's intense heat suggests that the 14th was in blue tunics or stable jackets, which, according to its Regimental History, were always worn open at the neck in the field. Later this adds that 'the tunics were dispensed with altogether and the soldiers marched in their shirt-sleeves or in blouses made of pagri cloth and dyed with curry-powder'⁽²⁴⁾. That soldiers fighting in shirt-sleeves was

'The 95th as they appeared in Central India, 1858-9' by J. N. Crealock. Pale buff cap covers with red and yellow turban (left), blue and yellow (standing); off-white frocks, blue trousers; native shoes, no socks. Note 'bhisti' at right. (Sherwood Foresters)

so unusual as to attract comment in those days has been remarked in Part 1; and Capt. Poore of the 8th Hussars also observed on 28 June how a squadron of the 14th 'were nearly all in their shirt-sleeves'⁽²⁵⁾.

Before leaving Ireland in September 1857 the 8th Hussars were issued with white cotton covers with peaks for their forage caps, lassoes (which were never used), and the American-made Sharps carbine, one of the first breech-loaders. Having reached Bombay in December, part of the regiment was pictured in Crealock's panorama in a dress which tallies exactly with an eyewitness description in the *Illustrated London News*: 'The 8th march in stable jackets, cloth overalls and forage caps with covers. No sheepskins on saddles'. Nor were shabracques taken to India; and a leather water bottle, shaped something like a coffee pot (shown by Crealock), was issued on arrival. Despite the heat the 8th seem to have retained this dress; they are shown in it at the Battle of Kotah-ke-serai outside Gwalior on 17 June, albeit in a much more modern painting⁽²⁶⁾, but this is corroborated by a contemporary sketch by Lt. F. P. Forteach of the Battle of Banas River on 14 August, showing Capt. Clowes' troop⁽²⁷⁾. An 8th Hussar is reconstructed as Plate 2A.

The 17th Lancers, arriving in the autumn, were too late for the Central India campaign proper but played a major part in the ensuing hunt for its leading rebel, Tantia Topi. An officer of the 8th thought the 17th 'looked

continued on page 25



No.2 Battery, Bombay Artillery (9-pounders). European gunners marching, Indian drivers, all in covered forage caps, blue stable dress. See text. From Crealock's panorama. (NAM)

(1A) Company officer, 72nd (Duke of Albany's Own Highlanders), based on sketch by Lt. Upton, 72nd, 'Capture of Kotah'. He has substituted a puggaree for his forage cap, and instead of the doublet worn by his men on this occasion he wears his shell jacket. The 72nd's pattern had an unusual cuff fastening of three buttons in a fly. Suspending his revolver and broadsword is his undress waistbelt, from which he has detached the slings to leave himself less encumbered, merely attaching the scabbard by its upper ring to the belt's hook. The broadsword has the undress hilt.

(1B) Sergeant, 95th (Derbyshire) Regiment, based on J. N. Crea-lock, in smock-frock and dungaree trousers. These frocks were normally pulled on over the head like a shirt, but the 95th appear to have tailored them to fasten in front with buttons. His blue forage cap has a white cover and quilted curtain. His accoutrements are as in Part 1, Plate 2B, with the addition of a leather-covered soda-water bottle. Weapons are the short Enfield rifle and sword bayonet as prescribed for sergeants.

(1C) 1A's revolver: Adams, .500, double action, Model 1855.

(1D) 72nd button.

(1E) 95th button.

(1F) Rear view of 1B's main pouch.

(2A) Private, 8th King's Royal Irish Hussars, based on J. N. Crea-lock, Lt. Forteath; he is in home service stable dress, the only difference for India being his cap cover. He is accoutred with sling waistbelt for sword and sabretache, pouch belt with cap pouch and carbine swivel, and haversack. Weapons are 1853 pattern universal cavalry sword and breech-loading Sharps carbine.

(2B) Corporal, Rifle Brigade, based on descriptions by Surgeon Sylvester, Assistant Surgeon Bradshaw, and Cope's regimental history. He has a puggaree round his black forage cap, a locally-manufactured and dyed cotton frock with regimental facings, and his home service trousers, now considerably faded. His accoutrements are of the usual Rifles' black leather, with main pouch to the rear, expense pouch on his left side and Rifles' ball bag on his right. Weapons are as 1B's. All Riflemen and Line sergeants had their slings permanently loose.

(2C) Sharps carbine, Maynard pattern.

(2D) Detail of 1853 sword hilt.

(2E) Rifles' cap pouch.

(2F) Rifles' 'sword' frog: bayonets were called swords in Rifle regiments.





2A



2C



2D



2B

2E



2F

very smart indeed compared with all of us⁽²⁸⁾. A water-colour in Fortescue's history of the 17th shows them in covered caps like the 8th's, home service double-breasted blue tunics with the white 'butterfly' buttoned over, and blue booted overalls with double white stripes. The 12th Lancers served with a column from Madras which saw much marching but little action, and no details of their dress have been found.

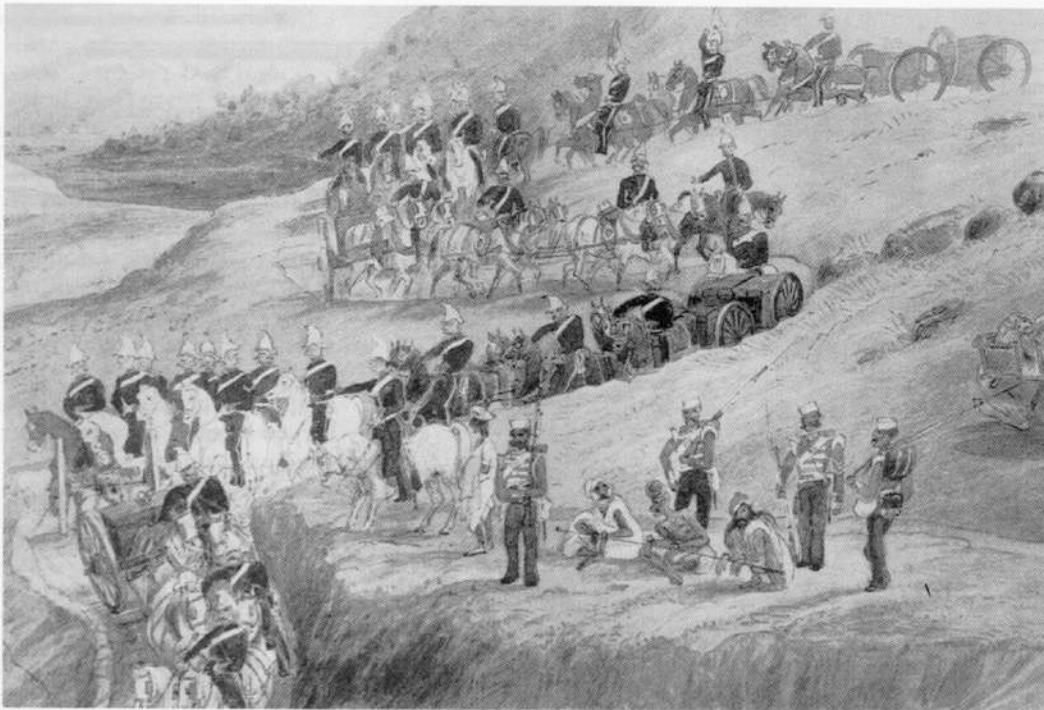
ARTILLERY

Artillery support in the campaign was initially provided by the Bombay Artillery, though elements of the Royal Artillery later came out from England. The Bombay Horse and Foot branches (European) feature in the Crealock panorama, both wearing blue stable jackets faced red and blue trousers, the latter having yellow stripes and being reinforced up the inside leg with buff leather for horse gunners, and having a red stripe in the field battery. Crealock also shows a difference in the jackets' red cuffs: the battery men have a conventional pointed cuff, the horse artillery troop a triangular patch on the outside.

Like their counterparts in the Bengal and Madras Armies, the Bombay Horse Artillery had a crested dress helmet with black horsehair mane (in contrast to the other two's red manes) and a cheetah-skin turban⁽²⁹⁾. Crealock shows these helmets with the mane removed and the whole encased in a white cover with curtain. The field battery are in covered forage caps.

EQUIPMENT & WEAPONS

These subjects were covered in Part 1 and only some additional comments are necessary. According to Crealock, the 95th had water bottles as described above for the 72nd, but none are shown on the gunners. The Rifle Brigade's accoutrements were of course



Bombay Horse Artillery in covered dress helmets and blue stable dress, with Bombay Native Infantry in white caps, red coatees, blue trousers. From Crealock's panorama. (NAM)

Right:

Lt. Leith, 14th Light Dragoons, winning the VC at the Betwa, 1 April 1858. Blue stable dress, red facings. Painting by the Chevalier Desanges. (NAM)



all of black leather, the waist-belt with a snake clasp, and the 20-round expense pouch (carried by other infantry on the right front of the waist-belt) being placed on the left; the right side was occupied by their 'ball bag' containing a zinc oil bottle and percussion caps, no cap pouch being worn on the pouch belt. Their rifle was the short Enfield with sword bayonet, as carried by Line sergeants.

The Bombay Horse Artillery were accounted as cavalry, the foot gunners having a waistbelt with brass rectangular plate and a frog to suspend their short swords⁽³⁰⁾.

The Sharps carbine issued to the 8th Hussars was one of several breech-loading carbines introduced for trials from 1855 owing to the difficulties experienced by cavalymen reloading the muzzle-loading Victoria carbine when mounted. Also based on the percussion principle, but with a strip of caps and a combustible linen cartridge

case, it was 36in. long and of the same .577in. calibre as the Enfield rifle, with a falling breech-block which opened vertically when actuated by the moveable trigger guard.

Conclusion

As seen in Part 1, the operations to capture Delhi were conducted at the height of the hot weather. Much of those in Central India, though largely completed before the monsoon, also had to be undertaken in suffocating heat. Arduous and taxing though the Delhi fighting was, it was largely of a static nature. The men in Central India not only fought numerous engagements, and captured the two great fortresses of Jhansi and Gwalior, but in between were almost constantly on the march over an area approximately the size of England and Scotland. The 8th Hussars, for example, in

17 months' campaigning covered 3,365 miles; the 95th marched nearly 3,000 miles on foot, and fought 14 actions within a year. Yet whilst British regiments at Delhi were acclimatised, and most had lightweight clothing from the start of the siege, those in Central India, most of them straight from home, had to endure in their cloth uniforms at least until May, and some of them thereafter.

However, comparisons are invidious: all the Mutiny campaigns were very considerable feats of endurance, fought in far from ideal clothing, often on indifferent and scanty rations, with water that was frequently a health hazard, all in a climate for which no European was fitted and about whose effects medical science was imperfectly informed, it thereby often proving more lethal than the enemy. **MI**

Notes

- (1) For examples of the other main campaign, around Lucknow, see Osprey Men-at-Arms 198.
- (2) With very few exceptions Bombay's Indian regiments remained loyal.
- (3) Summaries of the campaign can be found in M. Edwardes, *Battles of the Indian Mutiny* (1963), and C. Hibbert, *The Great Mutiny* (1978).
- (4) L. B. Oatts, *Proud Heritage*, Vol. I (1952), p.195. The same author repeats this dress but with tartan trews in his history of the 14th/20th Hussars, *The Emperor's Chambermaids*, (1973) p.234.
- (5) All Sylvester references are from A. McK. Annand, *Cavalry Surgeon: Recollections of J. H. Sylvester* (1971).
- (6) For blue trousers, see Part 1, fn.12.
- (7) 72nd Order Book and Upton sketches in Queen's Own Highlanders' Museum.
- (8) Briscoe's recollections in *The Regiment*, 6 Jan. 1900.
- (9) Subsidiary force of CIFF. Panorama in National Army Museum.
- (10) See 'MI' No.14, 'British Mounted Infantry', p.27.
- (11) In Sherwood Foresters' Museum. It was at Kotah that the 95th captured and adopted as mascot a ram, thus starting a tradition later continued by the Foresters and maintained today by The Worcestershire and Sherwood Foresters Regiment.
- (12) *Campaigning Experiences in Rajputana and Central India* (1859).
- (13) Crealock and Knatchbull both quoted in Gen. Sir John Raines, *The 95th in Central India* (1900). Some of Crealock's diary in JSHAR, Vol. LXIII, p.80.
- (14) 80th, 83rd, 86th, 88th.
- (15) Presumably 1855 shakos in white covers, and tunics; possibly shell jackets.
- (16) Lt. Col. G. B. Laurie, *History of the Royal Irish Rifles* (1914) and Army Museums Ogilby Trust 86th file.
- (17) From 1860, 109th Foot, subsequently 2nd Leinsters.
- (18) JSAHR, Vol. XV, p.250.
- (19) Light Infantry. From 1860 106th Foot, subsequently 2nd Durham Light Infantry. Quoted Fortescue, *History of the British Army* (Vol. XIII).
- (20) Sir William Cope, *History of the Rifle Brigade* (1877), p.381.
- (21) See 'MI' No.14, p.22.
- (22) Cope, op.cit., p.435. The gaiters may have been similar to those in illustration of Lt. Knatchbull.
- (23) Lt. Col. R. H. Gall, commanding, quoted Marquess of Anglesey, *History of the British Cavalry*, Vol. II (1975), p.359.
- (24) Oatts, *The Emperor's Chambermaids*, see fn.4.
- (25) Anglesey, op.cit., p.210.
- (26) By Hon. J. R. L. French in 1917, reproduced Anglesey, p.192. Kotah and Kotah-ke-Serai were two different places, 150 miles apart.
- (27) India Office Library, reproduced in Edwardes, op.cit., p.199.
- (28) Anglesey, op.cit., p.217.
- (29) See photograph, JSHAR, Vol. XXXIX, p.87.
- (30) Seemingly same pattern as in Osprey Men-at-Arms 196, Plate E3.

Marlborough's Trophies (2)

Cavalry Standards Captured from Tallard's Army at Blenheim, 1704

ANDREW CORMACK

The first part of this serial article on the French flags captured at Blenheim, and on the French experience of the great battle in the southern sector where Marlborough's and Tallard's armies clashed, appeared in 'MI' No.17, and covered the infantry battle and captured colours. This concluding part deals with the cavalry engagement, and the captured cavalry standards.

For the French Army the battle of Blenheim was a most serious reverse, ruining their strategy to defeat the Imperial army in detail and thus open the path to Vienna. Marlborough's seizing of the

initiative when the campaign started on 29 April (OS)⁽¹⁾ put the French into a quandary, and kept them on tenterhooks for the whole of the summer, so much so that even when it became evident

that he was intent on succouring the Empire no advantage was taken of his absence from Holland. Instead Louis XIV's generals watched, mesmerised, and found themselves following John's merry dance down the Rhine valley.

They little realized that a determined attack in the north must, inevitably, have brought him hurrying back to assist the defence, if not to rally a scattered Dutch army. Well-timed French actions in both north and south when Marlborough was half way between the United Provinces and Bavaria would have caught the duke wrong-footed, not knowing which member of the Confederacy to assist. The initiative would then have been theirs, leaving them a choice of concentrating their forces against the most important strategic prize.

Marlborough's gamble

paid off, however, and Tallard found himself marching south. The marshal's thoughts were not disturbed by self-reproach at having lost the initiative; indeed, he somehow contrived to be confident of the outcome of

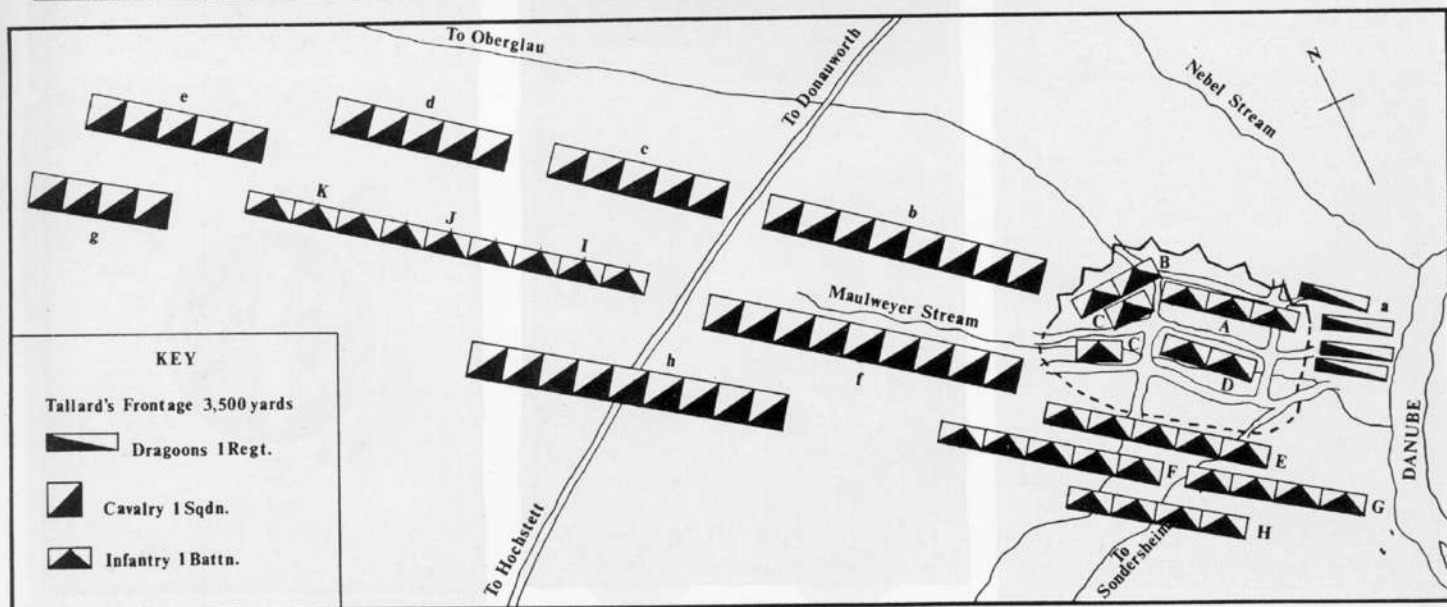
continued on page 31

Marlborough and his staff gallop along the line at the start of the battle. The French artillery concentrations north of Blenheim, left, and south of Oberglau, right, are shrouded in smoke. (National Army Museum)

Below: Reconstruction of Tallard's order of battle at Blenheim. The units shown in CAPITALS were definitely in the position shown; those in lower case were present, but their exact location and brigading is unknown. Figures after the names indicate number of battalions or squadrons.

Infantry: **A**, NAVARRE (3); **B**, ARTOIS (2); **C**, PROVENCE (2); **D**, GRÉDER ALLEMAND (2); **E**, Languedoc (2), Zurlauben (2), Nice (1); **F**, ROYAL (3), BOULONNOIS (2); **G**, MONTFORT (2), Senneterre (2); **H**, ST. SECOND (1), Blaisois (1), Auxerrois (2); **I**, ROBECCQ (2), Tavannes (1); **J**, D'ALBARET (1), Montroux (1), Lassey (1); **K**, BAUDEVILLE (1), Chabrilant (1), Aunis (1).

Cavalry: **a**, Dragoon Regiments: MESTRE DE CAMP GENERAL DRAGONS, LA REINE, VASSÉ and ROHAN (12). **b**, GENDARMERIE (8). **c**, Brigade de Broglie: DU ROI (3), MESTRE DE CAMP GENERAL CAVALERIE (2). **d**, Brigade de Grignan: GRIGNAN/FLESCHE (2), BOURGOGNE and others (3). **e**, Walloon Cavalry Brigade: HEIDER, ACOSTA, GAETANO (5). **f**, Brigade de Silly: ORLÉANS, FORSAT and others (9). **g**, Unidentified (4). **h**, Brigade de la Vallière: VALLIÈRE (2) and others (7).





A



B



C



D



E



F

As none of the Blenheim trophies has survived the accompanying illustrations are necessarily reconstructions. It is clear that Spofforth has greatly simplified the elaborate gold and silver embroidery which surrounds the central devices, and that shown here is adapted from later standards, with as much detail as possible culled from the Tower List. Within the limits of the scanty detail available they represent as accurate a reconstruction as is now possible.

A: Rouray Cavalerie
B: Grignan Cavalerie⁽¹⁴⁾
C: Probably Ligondez Cavalerie
D: Gendarmes or Chevaux-Legers d'Orleans. Reverse the same.
E: La Reine Dragons⁽¹⁵⁾. Reverse the same.
F: Unidentified. Spofforth shows the wording within the scroll as 'TORN OFF', indicating that the standard had been defaced. The left side was also crimson with the same decoration around a sun in splendour and king's motto.

G: Probably Gendarmes or Chevaux-Legers de Berry.
H: Rohan Dragons.
I: Villeroi Cavalerie, right side. Left side blue with similar gold embroidery, a sun in splendour laurelled and king's motto.
J: Bourgoigne Cavalerie. Reverse the same.
K: Guidon-bearer of La Reine Dragons. (Flags painted by the author, fig. K by Peter Cornack)



continued from page 27

the campaign whilst at the same time being worried about the condition and strength of his army.

FRENCH CAVALRY STRENGTH

Tallard's correspondence with Louis XIV and his Secretary of State for War, Chamillart, throughout the summer of 1704 is liberally sprinkled with complaints that his army was lacking in cavalry. The Return of Troops dated 23 June, which was sent to him by the king and which he acknowledged as being the true state of his army, gave him 60 squadrons of Horse and Dragoons, and this figure included a transfer of ten squadrons from Villeroi's army, orders for which were in the process of being sent out⁽²⁾. Tallard was less than honest in representing this as the true picture, however, as he retained two squadrons of Forsat's regiment⁽³⁾ which he was supposed to have exchanged with Marsin for the two squadrons drawn from the regiments of Prince Charles of Lorraine and the Prince de Condé; and he was further reinforced by three regiments of Walloon cavalry which joined his army under the command of the Comte de Merode-Westerloo, namely the Régiments Heider,

Standard of the Régiment St. Pouanges Cavalerie. Crimson throughout, with gold suns, and silver scrolls lettered black. The right side bears a bright green grass snake on a green knoll. The border is gold with silver orbs, with half-orbs above and below.

While the fighting never extended this far eastwards, and the Nebel and Maulweyer streams are not shown, this 1735 print nevertheless shows the topography and the latter stages of the battle quite well. (National Army Museum)

Acosta and Gaetano⁽⁴⁾. Furthermore, Tallard implies that he detached the Régiment du Roi Cavalerie before Blenheim; but three of their cornets were captured in the battle⁽⁵⁾.

His cavalry was not, however, in good condition, for it was suffering from a severe attack of equine disease — probably glanders — during its march through the Rhineland in June and July. This led to the dismounting of his four dragoon regiments; and to the weakening of the rest of his horse to the extent that in his report on the battle Tallard says that he was obliged to 'double up' his squadrons⁽⁶⁾. This presumably does not mean that they were all at half strength, but their establishments were obviously substantially reduced. This probably accounts for the odd brigading patterns which were adopted, and for the fact that junior regiments seem to have acted as Chefs de Brigade despite being paired with more senior units.

Tallard's untruthfulness about his various reinforcements, and the extent of our ignorance about the reducing effect of the glanders, means that it is impossible to make the known data add up to a straightforward number of squadrons available on the day of battle. The nominal figure seems to work out to



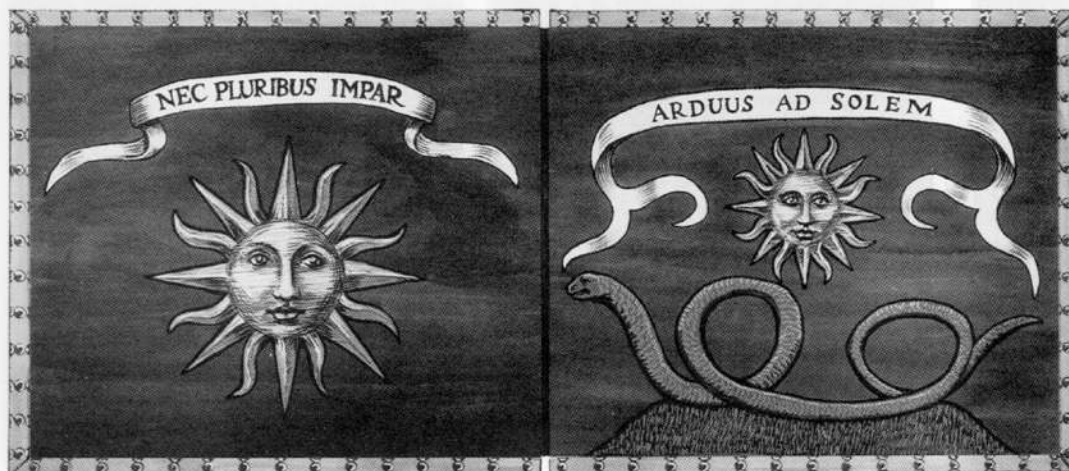
about 55, but the actual total was about 45, and some of these units were almost certainly composite squadrons.

As we have seen ('MI' No.17, p.37), Tallard's first line of battle consisted entirely of horse, numbering between 18 and 21 squadrons. Eight squadrons of the Gendarmerie opened the line in their traditional brigading pattern: from right to left, the Gendarmes Ecosais and de Bourgogne, the Gendarmes Anglais and the Cheveau-Legers de Bourgogne, the Gendarmes Bourguignons and d'Anjou, the Gendarmes de Flandres and the Cheveau-Legers d'Anjou, the Gendarmes de la Reine and de

Berry, the Cheveau-Legers de la Reine and de Berry, the Gendarmes du Dauphin and d'Orleans, and finally the Cheveau-Legers du Dauphin and d'Orleans⁽⁷⁾. This force was seemingly under the command of Lt. Gen. Zurlauben. The centre was taken by the Brigade de Broglie, and the left by the Brigade Grignan.

The right of the second line was held by the Brigade de Silly of ten squadrons; then came three infantry brigades, and a cavalry centre constituting the junction between Tallard's and Marsin's armies, formed by the Brigade La Baume (five squadrons), the three Walloon regiments (six squadrons), and some of Marsin's cavalry which included Dauphin Etranger⁽⁸⁾ and Rouvray Cavalerie. This force was under the overall command of the Duc d'Humieres. Finally, on the right flank of the third line, De la Vallière's Brigade of nine squadrons made up the reserve.

The dragoon regiments (12 squadrons) were posted with the majority of the infantry near Blenheim village, and





occupied the extreme right flank by the riverside.

THE CAVALRY FIGHT

Throughout the morning the cavalry stood firm, watching Marlborough's bridging parties spanning the Nebel and taking some casualties from the artillery duel which was in progress. Their first action of the day took place as Lord Cutts' attacking column retired from Blenheim. Elements of the Gendarmerie advanced round the north-eastern corner of the village and fell upon Webb's Regiment, taking a colour. The right flank of the Confederates' support column opened fire on the horsemen, driving them off; and the approach of mounted units of Marlborough's centre left prompted them to withdraw to their start line at the top of the rise. The Hessian cavalry recaptured Webb's colour and returned it to its rightful owners.

The next attack was more serious and, though early in the action, it proved to be the psychological turning point for Tallard's hopes of victory. The passage of Marlbor-

ough's centre across the Nebel was not disputed on the stream's edge; but before too many Confederate troops had passed over the Gendarmerie received orders to check those who had, and thereby to disrupt the formation of the units which were following. Who precisely initiated these orders remains a mystery, for at this moment Tallard was away from his end of the battlefield visiting Marsin.

Next to the Maison du Roi, none of whose units were present, the Gendarmerie constituted the heavy cavalry reserve of the army; a force made up of nobles and substantial landowners or their

sons, and enjoying many privileges, it had a well-developed sense of its own prowess and worth. This mass of eight red-coated⁽⁹⁾ squadrons now eased itself into a walk down the slope. To counter its progress Marlborough despatched three squadrons of Wyndham's Horse under Major Francis Palmes, flanked on the left and right respectively by a squadron of Schomberg's Horse under Major Richard Creed, and another of Wood's Horse under Major Somerford Oldfield⁽¹⁰⁾. The encounter was one of those classic incidents which encapsulated the opposing tactical doctrines of the two armies — conflicting theories which had been played out time and again throughout the 17th century.

Repulse of the Gendarmerie

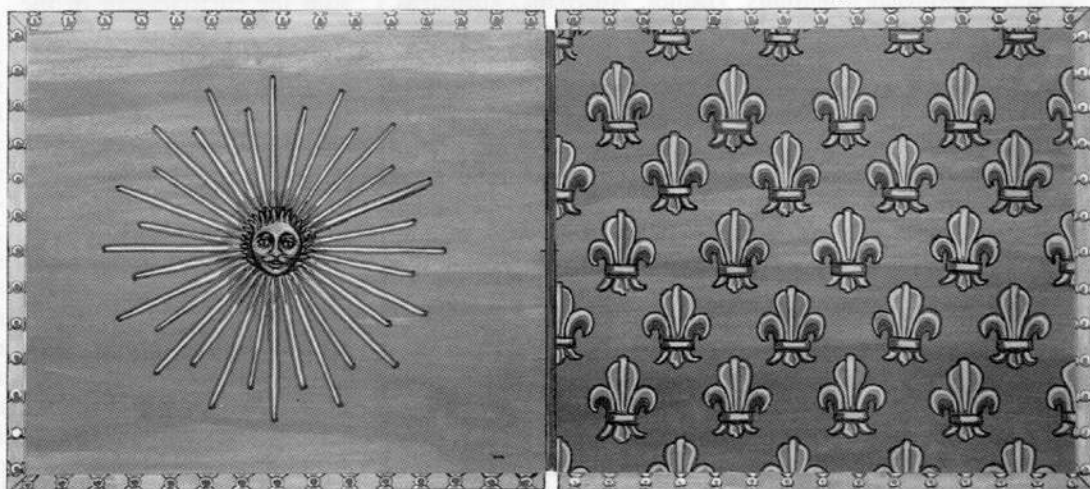
As the Gendarmerie advanced it extended the squadrons on both flanks so as to envelop Palmes' force. Palmes countered by ordering Creed and Oldfield to do the same, and put his whole body into a gentle trot. The horses gained momentum as they advanced up the rise, and by the moment of impact they had perhaps increased their pace to a steady hand-canter, although still maintaining their order. The French, advancing at the walk with musketoons at the ready⁽¹¹⁾, delivered an ineffective volley from the front rank — and then the English were upon them. Crashing into the almost stationary French ranks, slashing and hacking

about them, Palmes' men bowled the Gendarmes over, sweeping the unprepared firearm men onto the swordsmen in the rear. The formation foundered and broke under this onslaught, turning tail and recoiling once more to their original positions. Palmes pursued, but on receiving fire into his left flank from the village, and being met in front by the Marquis de Silly's Brigade — which had crossed the Maulweyer, and through whose intervals the Gendarmerie had retired — he reined in. Keeping his men well in hand, he withdrew to cover the passage of the Confederate units now falling in behind.

This most unexpected reverse shook Tallard to the core; indeed, his visit to Marsin had cost him dear, for not only had the cream of his horse been repulsed, but his infantry reserve, which he might now have hoped to bring forward to meet Marlborough's centre, had been drawn off by Clerembault into Blenheim village.

Marsin's right flank now became the centre of attention, and De Blainville in Oberglau seemed to be showing the sort of spark that the Gendarmerie had lacked. As his infantry paused to regroup after repelling Holstein-Beck, the combined French cavalry centre charged down to add to the

Standard of the Régiment du Roi Cavalerie. Blue throughout, with gold sun and fleurs-de-lys, border as St. Pouanges Cavalerie. The king's motto has presumably been torn off the left side.



Escorted by his Hessian captors, Tallard is delivered to Marlborough, while bearers of captured colours also converge upon their commander. (National Army Museum)



Confederates' discomfiture. Marlborough was able to shore up the infantry here with three fresh Hanoverian battalions and some artillery, but the Brigade Grignan was not prepared to permit this recovery to pass off unmolested.

Tallard, his attention now fixed on his sector of the fight, ordered the cavalry of his left along with that of Marsin's right to charge this reforming group of infantry, and to throw back the Danish horse which had crossed the Nebel. It is not recorded what tactics were used in this charge, but with either carbines or the sword the Brigades Grignan and La Baume swept Rantzau's Danes back onto their reserves. It seemed that the junction between Marlborough's and Eugene's wings might be ruptured; if a large enough rift could be made the English could be pushed south towards the Danube, and the Imperialists hemmed up against the wooded hills to the north.

The duke well realised the threat posed to the Confederate centre, but all his available horse was engaged or too far distant to be of use. He therefore sent an aide to Eugene for help; and the trusting junior, despite being hard pressed by Marsin, despatched a force of twelve squadrons of cuirassiers from Fugger's cavalry wing⁽¹²⁾. It would seem that the units which were sent were the regiments of Prinz Maximilian Wilhelm von Braunschweig Lüneburg and Hannover and of Field Marshal Joseph August Lobkowitz, for these troops were regular Austrian cuirassiers. (The other units making up Fugger's command were drawn from the Imperial Circles of Swabia, Wurtemberg and elsewhere and although, like most of the horse on both sides, they wore armour, they were not designated as cuirassiers.)



Guidon of the Régiment Mestre de Camp General Dragons. White and blue, it is fringed and embroidered in gold.

Cuirassiers to the rescue

Though they may have looked like throwbacks to the Thirty Years' War, these armoured and helmeted horsemen knew their business; and the open flank of Tallard's horse presented an ideal target. The Imperialists ploughed into the French cavalry, and an enormous *mêlée* developed in which Danes, Austrians, Spaniards, French and Germans cut and stabbed at each other. The Allies were forced to give ground, and gradually the Confederate host pushed them back up the slope. With the area between Blenheim and Oberglau thus cleared Marlborough renewed his attack on the latter village, and his centre took undisputed possession of the west bank of the Nebel.

Whilst Tallard's squadrons tried to reorganise themselves in the debris of their camp behind the battle line,

Churchill's and Orkney's battalions destroyed the left wing brigades of Robecq, d'Albaret and Baudeville and then turned their attention towards Blenheim village, leaving the centre once again in the hands of the Danish, Hannoverian and Hessian horse.

The last charge

Tallard could do nothing to stop the encirclement of the village, as Clerembault's panic had denuded his centre of infantry. There was only De la Vallière's reserve of horse, and the partially reformed but exhausted squadrons of the front line and centre. In a final effort to stem the tide of defeat these units were again committed to the fray; the result, however, was inevitable. Buoyed up by the Austrians' success, Marlborough's horse hurled back the French squadrons, driving them pell-mell into the Danube or away towards

Hochstett. So great was the press that Merode-Westerloo records that his horse was unable to put hoof to ground, and was swept along bodily in the crush.

Tallard's army dissolved into a mass of fugitives. He himself was captured by Hessian dragoons near the river and delivered prisoner to Marlborough, to be joined later by the captives from Blenheim village. The entire plain towards Sondersheim was covered with troops streaming westwards, the French in an effort to escape, the Confederates slaughtering those they caught. It was probably in this phase that most of the cavalry standards were lost, either in fight or cast away along with the cumbersome kettledrums and picked up later by the victors.

As with the infantry colours, there are few details of which trophies were captured

by which Confederate unit. The Tower of London list indicates that one of the standards of Du Roi-Cavalerie was taken by the Anspach-Smettau Dragoons, one belonging to St. Pouanges Cavalerie by the Régiment de Bothmer, and that Brigadier Romtram's Regiment took one from the Cheveau-Legers de Berry, but for the rest we know nothing⁽¹³⁾.

Marsin and the Elector, seeing the disorder on their southern flank, disengaged; keeping Eugene's weary troops at arm's length, they made an orderly retreat towards Dillingen. The Confederates' fatigue and the potential threat posed by the large garrison in Blenheim put a check on the fury of the pursuit, for at the time when the cavalry battle ceased the infantry were still slogging it out round the village. Marlborough's cavalry cleared the plain behind the battle line, and kept a watch on Marsin's retreat in case he should hook to the south and try to relieve Blenheim, but without infantry support there was little prospect of turning his withdrawal into a rout.

When all the fighting was over and it was possible to assess the extent of the day's work, it was clear that Tallard's army had been virtually obliterated: 30 battalions of infantry had been either wiped out or captured, and of his 40-odd cavalry squadrons only 27 were incorporated into Marshal Villeroi's army during the autumn. All four dragoon regiments were captured, along with more than 50 pieces of artillery.

In its wider context, the campaign had seen off the immediate strategic threat to Vienna; but it had also ruined Bavaria, and for the remainder of the war the Elector was to remain wholly dependent on the French, his homeland occupied by the Imperial Army and his Electress reduced to living within the bailliwick of Munich as a virtual prisoner. Not the least important of the battle's effects, however, was the cementing of the relationship between Marlborough and

Eugene of Savoy – a partnership which Louis XIV was to have cause to regret sorely in the years ahead. **[M]**

Notes and Sources

References quoted by author/editor only appear in full in Part 1, 'MI' No.17.

- (1) *A Journal of Marlborough's Campaigns during the War of Spanish Succession 1704-11* by J M Deane, Ed. D. Chandler, Soc. for Army Historical Research 1984, p.1.
- (2) *La Campagne de Tallard*, Vol. 2, letters dated 29.6.04, 3.7.04 and 7.7.04.
- (3) Merode-Westerloo p.168.
- (4) *Idem* p.158.
- (5) See 2 above, letter of 29.6.04 and Spofforth's print.
- (6) Pelet & Vault, p.570-571.
- (7) *Histoire de la Cavalerie Française*, Susane, Paris 1874.
- (8) Merode-Westerloo p.171 says that Royal Etranger was at Blenheim, but in fact it was in Italy. Dauphin Etranger was with Marsin, and this must be the unit he intends.
- (9) At this date, apart from horse furniture badges, the troops of the Gendarmerie must have looked virtually identical as they did not adopt coloured carbine belts until 1730.
- (10) Kane p.53 and *The Blenheim Roll 1704* by C. Dalton, London 1899.
- (11) *Sourches*, Vol.9, p.61.
- (12) Order of Battle in Rantzenhofer, also *Die Geschichte der KuK Wehrmacht* by A. Wrede, 5 vols., Vienna 1898.
- (13) Dene p.22 also gives some rather imprecise notes.
- (14) Although always referred to as Grignan Cavalerie the regiment had in fact been the property of the Marquis de Flesche since 13 October 1703.
- (15) There is some evidence from about 1720 and certainly from 1757 that dragoon guidons were much bigger than cavalry cornets, in effect about twice the size. We do not know whether this difference applied in 1704.

Erratum

I asserted incorrectly in Part 1 that each infantry company carried a standard. It appears that all battalions carried three colours only, and that only the first company of the first battalion carried the white Drapeau Colonel, all the remainder bearing coloured Ordonnance flags. See *Les Drapeaux et Etendards du Roi*, P. Charrie, Paris, 1989. In all cases the illustrations should be taken as having the colour poles on the left.

Acknowledgements

I would like to record my thanks for assistance and encouragement to D. Chandler, A. Bantock, J. Koontz, P. Deller, Sir Walter Verco, and the staffs of the Royal Library, Windsor, the British Library, the National Army Museum, La Musée de l'Armée and museums in Vienna, Ingolstadt and Brussels. My particular thanks to my brother, Peter Cormack, for the two figure paintings and for assistance with the cavalry standards.

REVIEWS

'Scots Armies of the 17th Century: (1) The Army of the Covenant 1639-51,' by Stuart Reid; Partizan Press, 26 Cliffsea Grove, Leigh-on-sea, Essex; 82pp; 14 b/w ill; p/bk, £4.95

Stuart Reid's *Scots Armies* was the first title published by Partizan Press, and its success gave birth to a large and growing series of booklets. This second edition is more than the re-issue of an old title in new (full colour) covers, as three further volumes are due to appear covering Scots regiments and colours 1647-1651; the Royalist armies 1639-1646; and regulars, militia and volunteers 1660-1700. Shaun Hart has provided 14 pages of line drawings as well as a colour cover illustration. The back cover shows a colour photograph of a modern reconstruction of a Scottish musketeer of the period.

The major expansion of the work has provided Mr Reid with an opportunity to offer a totally new monograph on the Army of the Covenant. The first half gives an account of the raising, equipment and supply of the army, divided into chapters on the officer corps, infantry, cavalry and artillery. The second part comprises a gazetteer of the regiments which formed the army between 1642 and 1646. This is a corrected and updated version of the information provided by C.S. Terry in his introduction to the *Scots Army Papers*, published in 1917.

Discounting the idea that Scotland underwent a Civil War, Mr. Reid puts forward a convincing picture of the Army of the Covenant as a national army supported by a united country and opposed by rebels. He also demonstrates that the 'Highlander' played only a small part in what was an up-to-date force benefiting from the services of many officers who had gained experience of the latest tactics in Swedish service.

Unlike the first edition, which was brief, but gave a well-rounded and complete summary of the subject, this book leaves one wanting more. With three more volumes to come this is no bad thing, and those who read the first edition will not be disappointed by the second. **JPT**

'Europe Against Napoleon: The Leipzig Campaign, 1813, from eyewitness accounts' by Antony Brett-James; reprint of 1970 edition by Ken Trotman Ltd., Unit 11, 135 Ditton Walk, Cambridge, CB5 8QD, 1987; 320pp, maps, illustrations; p/bk, £12.50

Antony Brett-James wrote three major works of Napoleonic history in this style, the others being *The Hundred Days* and *1812*. Each presents an account of the campaign in question through the writings of those who were actually present, and involved the widest possible search through contemporary sources, the majority of which were translations into English for the first time. *Europe Against Napoleon* concerns the 1813

campaign, culminating with the climactic 'Battle of the Nations' at Leipzig, which ended Napoleon's temporary recovery following the annihilation of the *Grande Armée* in Russia in 1812. Due to the large number of nationalities involved (French, Russian, Austrian, Prussian, Swedish, Saxon and Bavarian) the editor's task was immense; but the result is a clear and most memorable account of these great events.

It is one of the most vivid collections, which depicts the actuality of Napoleonic warfare in all its perspectives and its horrors: 'Here I witnessed human suffering and conditions as terrible as anyone would ever see on a battlefield. The first bottle of rum I took out of the basket was immediately snatched from my hand by a deathly pale, hollow-eyed soldier. He drank too much and fell dead on the spot . . .'

The real skill of the editor, however, is not simply in the selection of eye-witness passages, but in constructing from them a cohesive narrative of the 1813 campaign. Even those whose primary interest is in the British Army will find passages of interest, for among the Allied Forces at Leipzig was the Mounted Rocket Corps of the Royal Horse Artillery, whose commander, Richard Bogue, was killed in the battle.

Although the illustrations have not reproduced as well as those in the 1970 edition, at £12.50 for a large paperback this is a book which no Napoleonic enthusiast should miss. **PJH**

'Desert Warfare: the Chronicle of the Eastern Soudan Campaign' by Bennet Burleigh; 1988 reprint of 1884 edition by Ken Trotman Ltd, Unit 11, 135 Ditton Walk, Cambridge CB5 8QD; 320 pp., 11 maps; £15

The campaign of the title was the first of two fought in the Eastern Soudan by Gen. Graham against the uprising of Osman Digna in 1884 which threatened the port of Suakin on the Red Sea, the base for one of the two routes from Egypt to Khartoum, then endangered by the Mahdist revolt. Graham's all-British force fought the battles of El Teb and Tamai which cleared Osman Digna away from Suakin; but failed to compel him to submit, so that, after the fall of Khartoum, a second expedition had to be mounted in 1885.

Bennet Burleigh was the war correspondent of the *Daily Telegraph* with Graham in 1884, and thus this facsimile reprint provides a graphic and detailed eyewitness account of the two months' campaign, which is supplemented by the maps and diagrams of the original publication, together with all the official despatches and reports, which contain much useful information.

Ken Trotman's re-issue of what has become a very rare book will be of much value to all those interested in Victorian colonial campaigning and the First Soudan War in particular. **MJB**

continued on page 46

'Streetfighters': The US Marines at Hue, Tet 1968

(2) Personal Equipment

Text and photographs by KEVIN LYLES

The first part of this serial article (see 'MI' No. 19, p.38) briefly described the circumstances which took the men of the 2nd and 5th Marines to the streets of Hue in February 1968; and described and illustrated their field uniforms, headgear, accessories, foul weather gear, and body armour⁽¹⁾. This concluding article examines the Marine's personal equipment and his load of carried items.

LOAD-CARRYING EQUIPMENT

By early in 1968 the Marine rifleman's personal equipment, as issued by the Corps, was being supplemented by the increasing use of the superior Army M1956 LOAD BEARING EQUIPMENT. All Marine Corps personal field kit is covered by the term '782 Gear' which is the number on the property form filled out when issued any equipment.

The issue 'Seven Eighty-Two Gear' in 1968 was the Corps' unique M1941 system, used throughout World War II and Korea, with M1961 additions necessitated by the introduction of the 7.62mm M14 rifle. The fighting load consisted of the M1961 rifle belt; two M1910 aluminium canteens in M1943 covers; four M1961 ammunition pouches; a jun-

gle first-aid kit; and an M7 bayonet in its M8A1 scabbard. This 'belt kit' was hung from the M1941 belt suspenders. Taking the items

individually: the M1961 rifle belt was of the usual ribbed web construction, but unique in that it featured a series of large studs between the rows of eyelets. This was the female half of a snap fastener, the male half of which was located on the rear of the M1961 ammunition pouch. The pouches themselves held one M14 or M16 magazine apiece, and closed with a single snap fastener. They also featured a pair of eyelets on the bottom edge for the attachment of other items of equipment such as the grenade bag or bayonet. The M1910 canteens were the World War II aluminium type with black screw caps and separate aluminium cups. These were carried in M1943 covers, which hung from eyelets on the belt by M1910 wire hangers and closed with two 'lift-the-dot' fasteners on the flaps.

The jungle first-aid kit was

an item originally issued to Marines and soldiers serving in the Pacific campaigns of World War II and which continued in service with the Corps alone, becoming something of a Marine trademark. The kit was issued in a sectioned pouch which hung from the belt by an M1910 hanger and closed with two snaps. According to the inventory the kit was made up of some 12 items. These included two field dressings (pressure bandages), adhesive plasters, water purification tablets, sodium chloride/bicarbonate mixture for treating burns, and an anti-sunburn lip salve. In practice the kit would not be so comprehensive, as items were used and not replaced. The jungle first-aid kit was usually worn centred on the rear of the belt.

The M16 rifle bayonet in its sheath could be worn hung from eyelets on the belt or by passing the belt through a loop on the web portion of the sheath. The M8A1 sheath was fitted with a leg tie cord, but this was usually removed.

The M1941 belt suspenders were two separate straps which attached to the upper eyelets of the belt, helping to distribute the weight of the equipment thereon. Like all the other items of web equipment the suspenders were olive drab, though some khaki examples of World War II date were still in use. A common field practice was to join the suspenders together where they crossed with a grenade ring.

One item often used in conjunction with the Marine Corps web equipment was the World War II grenade carrier, in two- and three-pocket versions, holding four and six fragmentation grenades respectively. This was particularly useful to Marines, as the M1941 system made no provision for the carrying of grenades. The grenades sat two to a pouch, secured with a full-length flap; a leg tie strap was fitted, but again, rarely used.

Also part of the 782 gear was the M1943 entrenching



During the battle for Hue men of Second Platoon, Foxtrot Co., 2/5 Marines take a cigarette break; the bullet-pocked wall testifies to the intensity of the street fighting. Various details can be made out: the left centre man has the old 'duck hunter' camouflage helmet cover; the tall Marine on the right carries the respirator in its leg bag, and a three-pocket grenade pouch, and has his towel bundled round his neck. (USMC)

(1) NB: Through a printer's error the two photographs on p.41, 'MI' No.19 depicting the M1955 Body Armor are printed reversed, left to right. We apologise to author and readers alike. Ed.

MARINE CORPS WEB EQUIPMENT: M1941 Marine Corps suspenders, linked where they cross by a grenade ring, attached to the M1961 rifle belt. Attached to this are four M1961 ammunition pouches, holding one M16 magazine apiece. Hooked in the centre of the belt is the Marine Corps jungle first-aid kit, between two M1910 canteens. The M7 bayonet in its M8A1 sheath is worn in the upper position: it could also be suspended from the belt eyelets.



tool. The 'E-Tool' was the World War II folding shovel type, carried in an OD web cover secured with a single 'lift-the-dot' fastener, and provided with an M1910 hanger for attaching to the belt or pack.

During the street fighting in Hue the Marines employed a number of riot control agents, such as the E-8 tear gas launcher, to dislodge especially well entrenched NVA troops; and the Marines themselves found it necessary to wear their M17 respirators. These were carried in their own bags, which were worn on the upper left thigh. The bag featured two adjustable straps terminating in dog-lead clips, the larger of the two passing around the waist and the smaller one around the leg to prevent the mask from bouncing while on the move.

Marines whose primary weapon did not take a bayonet carried the traditional Marine Corps fighting knife made by 'K-Bar' of Olean, NY, and generally referred to by this name. Officially 'Knife, hunting 7in. w/sheath', the K-Bar was another World War II item that had become a Marine trademark. The knife itself was of a full tang construction, the blade being parkerised steel and the handle made from six com-

pressed leather washers. By 1968 the K-Bar was issued in a dark brown leather sheath, though older russet brown versions were still common. Some original World War II examples had the Corps' globe and anchor design embossed into the sheath.

Company officers wore much the same personal equipment as enlisted men in order to appear as inconspicuous as possible to the enemy. Though many junior officers carried rifles, most would be armed with a Colt M1911A1 .45in. automatic pistol in a black leather M1916(M2) holster. Additionally a lensatic compass was carried in a pouch or a pocket, often tied to the belt with an 'idiot cord' made from a bootlace or parachute suspension line. Maps, notebooks, radio code sheets and other tactical book-making material were carried in the various pockets of the jungle utility uniform. The .45 pistol was also issued to RTOs (Radio Telephone Operators) and Marines not armed with a rifle. M60 machine gunners adopted their own peculiar method of wearing the .45, with the sheath of the K-Bar wedged between holster and belt. Ammunition for the pistol was carried in a pouch that held two seven-round clips.

'Acquired items'

Throughout the war the Army used the M1956 INDIVIDUAL LOAD CARRYING EQUIPMENT. This was also designed with the M14 rifle in mind, but was easily adapted to suit the M16 which was on general issue by 1968. The Marines, in time-honoured fashion, began to beg, borrow and steal items of M1956 equipment from Army or ARVN troops. Probably the most popular item was the set of M1956 suspenders, which were of a far superior design to the M1941, taking the form of an H-harness. All four ends of the harness clipped to the belt and could be adjusted to best suit the individual. The yoke was padded across the shoulders for comfort, and featured a web hanger on each shoulder for attaching first aid/compass pouches, knives, smoke grenades, etc.

The M1956 universal pouch was also very popular, holding as it did four M16 magazines apiece. Since the pouch was designed to hold the larger M14 magazines a field dressing was often placed in the bottom to raise the M16 magazine up. The pouch was secured by a quick-release tab rather than a snap, and attached to the belt

Below:

Three-pocket grenade carrier, here with two M26 fragmentation grenades in the upper pocket.



by the M1956 slide-lock keeper system whereby the pouch rides high on the belt, keeping movement to a minimum. A greatly appreciated design feature of the universal pouch was the snap-closed strap on each side by which two grenades could be carried externally. The universal pouch was additionally secured by a strap that clipped to the D-ring on the shoulder harness.

Also popular with Marines



Left:

Heavily laden rifleman carrying his personal equipment lashed to a World War II packboard. An M1941 haversack, barely visible, is strapped to the board first, and all the other items are attached to this in one way or another. A poncho liner is folded beneath the pack flap, and an M72 LAAW is tucked above it. The poncho itself is rolled and secured to the top of the haversack by the bedroll strap. An M1943 E-tool in its carrier is hung from the haversack in the prescribed manner. The Marine's rain jacket is rolled beneath a 7.62mm ammunition can, which probably contains personal items. Two days' worth of C-rations hang from the pack stuffed into boot socks. His belt kit is made up of M1956 items, with an M18 coloured smoke grenade attached to the right hand universal pouch. Note how the length of the packboard prevents the carrying of equipment on the rear of the rifle belt.

Above:

The M1941 haversack worn as a 'light marching pack', the poncho typically folded under the pack flap. Belt kit consists of M1961 rifle belt and ammunition pouches, M1956 canteens in M1910 covers, and a jungle first-aid kit. The case for the M16 rifle's bipod and cleaning kit is also worn on the belt.

was the M1956 one quart canteen and cover; by 1968 a lot of Marines were being issued with these as supplies of the M1910 canteen began to dry up. The canteen itself was constructed entirely of olive drab polyethylene, which was found to be more robust than aluminium. The fibre/felt lined cover used the slide-lock keeper system to attach to the belt and closed with two snap fasteners on the flaps. The M1910 canteen cup could also be used with this canteen.

The M16 bipod was issued in a web carrying case and was occasionally worn on the belt kit. The case also featured a smaller zipped pouch for the rifle cleaning kit, collapsible cleaning rod, bore brushes, etc.

PACKS

The Marine Corps' issue field pack was the M1941 haversack, unchanged since World War II. The haversack was actually only one part of the unique Marine Corps pack system which included the M1941 suspenders and knapsack. These items could be worn in several configurations, from the 'light marching pack', which was the haversack alone, to the 'field transport pack', which was the haversack coupled to the knapsack and stowed with the shelter half and blan-

ket roll. In Vietnam the haversack was used almost exclusively as a light marching pack.

Unlike most packs which have a built-in top flap, the haversack was simply an open-top bag which folded over on itself and was secured by two straps; thus the size of the bag could be altered to suit the contents. The haversack was carried by two simple shoulder straps which buckled to the bottom of the bag and could not be adjusted when worn. The bag was provided with a grommetted flap on the top surface and a buckled strap at the base to secure the M1943 E-tool in its carrier. Another grommetted equipment hanger was provided for attaching other items such as the bayonet, jungle machete, etc. The M1941 haversack was not generally highly regarded, as its capacity was restricted. Typical contents would include a change of underwear, sleeping shirt, poncho liner, and some personal items. Room might be found for a few C-ration cans, though these would more than likely be carried externally in boot socks. Bulkier items, such as the poncho itself or a shelter half, would also be carried externally.

The shortcomings of the haversack led some Marines to acquire army or ARVN

rucksacks, and even captured NVA packs were pressed into service. The Corps also used the World War II fibre packboard, originally to transport bulky items such as radios but also used by some riflemen to carry personal equipment. This was simply an OD-painted plywood frame, padded on one side and carried by two adjustable shoulder straps, some versions having a quick-release buckle on the left strap. Equipment was lashed to the board using utility straps, string or boot laces in any configuration required. Typically a rifleman would secure his haversack to the packboard and add other items above and below. The packboard was also used extensively by heavy weapons platoons to transport disassembled mortar components or ammunition.

AMMUNITION, RADIOS, RATIONS

The Marine rifleman in Vietnam had learned the value of firepower and the need to carry as much small arms ammunition as possible. This self-sufficiency stood the Marines in good stead in Hue, when normal channels of supply broke down due to the fragmented nature of the fighting. It was not uncommon for small units to find themselves cut off and having to survive and fight with the rations and ammunition that they carried on them. The Marines rapidly devised street-fighting techniques based on lessons learned during World War II and Korea; typically, a fire team would rush a building under a curtain of automatic weapons' fire. The Colt M16A1 automatic rifle, which had enjoyed a mixed reputation with the Marines, came into its own on the streets of Hue, where its fully automatic capability proved an invaluable asset. The Marines

continued page 40



Left:
The M17 respirator in its leg-bag.

TYPICAL MARINE BELT KIT: a representative mixture of USMC and US Army items. On the M1961 belt are two M1956 universal pouches and a jungle first-aid kit. The canteens are the M1956 plastic version, carried in both (left) M1956 and (right) M1943 covers. Outside the right-hand canteen is the case for the M16 rifle bipod, the zipped pocket on the face holding the rifle cleaning kit. The K-Bar is one of many types in use, this example dating from World War II. The suspenders are the M1956 H-harness described in the text.



C

M60 machine gunner. OD T-shirt and late-pattern utility trousers are worn beneath the M1955 Body Armor. The trousers are rolled to the calves to improve circulation; the thigh pockets are typically stuffed with rations, etc.; the jungle boots are worn half-laced for comfort, with a single identity disc attached to the right boot laces. The OD towel is worn as a sweat scarf. Personal kit is carried in an M1941 haversack, and the M17 respirator is carried in the regulation manner in its bag on the left thigh. As a machine gunner he is issued with an M1911A1 .45 cal. automatic pistol, carried in an M1916(M2) black leather holster on an M1961 rifle belt; typically, his K-Bar fighting knife is wedged behind the holster. Ammunition for the M60 is carried in two 'bandoliers' – i.e. the slung cotton bags holding belted ammunition still in its issue cartons – and loose 100-round belts are draped around his chest. A belt is carried loaded into the feed tray and wrapped around the receiver. A plastic bottle of weapons oil and a toothbrush for cleaning the gun are stuck into his helmet band.

D

SHELTER (left to right): the leaf-pattern shelter half, the World War II Marine Corps shelter half, the early-version poncho, and the poncho liner. The sectional tent pole, tent pegs and guy line were issued but seldom used.

E

AMMUNITION: (Left) 100-rd. belt of 7.62mm disintegrating link, loaded one-in-five tracer, in its special cardboard box/bandolier. (Centre) M79 bandolier with one of the plastic 'cup' retainers, and a drill round. (Right) M16 rifle bandolier with (from top) 20 x 5.56mm rounds in original packing card, 10-rd. stripper clip, loaded magazine, and – extreme right foreground – the stripper clip guide tool used to speed the loading of magazines.

F

C-RATIONS. The contents of a single box of C-rations. (Left) Main meal and B-2 unit cans; (right) accessory pack and contents. The plastic spoon was included in the box; the cigarettes and heat tab were not. (Rear) The two types of canteen used throughout the war: the M1910 aluminium or stainless steel (left) and the M1956 plastic (right); the canteen cup was common to both.

G

M1941 Marine Corps haversack and typical contents: (left) pair of skivvy shorts, on the OD towel often used as a sweat scarf; (right) 'sleeping shirt', kept dry in pack by day and changed into at night; (front) pair of woollen cushion-soled boot socks.

C





D



E



G

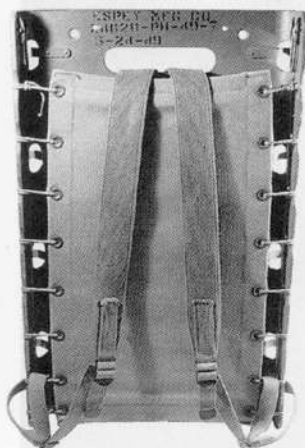


F

Marines of Hotel Co., 2/5 Marines haul 3.5in. rocket rounds to the rooftops of the University of Hue, 3 February 1968. A packboard leans against the wall to the left. (USMC)

Below:

Packboard, used mainly for transporting mortar and rocket rounds, but also by riflemen when the capacity of the haversack was insufficient.



understood that it would be weight of firepower that would count in the house-to-house fighting, and the individual Marine found himself carrying an unusual amount of ammunition. The 5.56mm ammunition for the M16 was issued in ten-round stripper clips packed into cotton bandoliers. Most Marines reloaded the rounds into magazines, which were then carried in the seven-pocket bandoliers slung over the shoulders, around the waist or draped from the pack. Magazines were usually loaded with 19 rounds as the full 20 were found to put strain on the spring. Added to the magazines carried in the bandoliers would be many more carried in the pouches of the belt kit and in utility pockets and packs. Some Marines taped two magazines end to end to aid rapid reloading, thus effectively creating a 40-round magazine; most carried a 'ready' magazine in the pocket of the body armour.

The 7.62mm ammunition for the M60 machine gun was issued in 100-round linked belts, originally packed into cardboard boxes in metal ammunition cans. In the field

these cardboard boxes were carried in their own cotton 'bandoliers' slung over the shoulders. The most common way of carrying M60 link was simply to drape the belts around the torso, though this exposed the ammunition to dirt and corrosion. The metal ammunition cans were sometimes used by riflemen to secure personal items, as they had a water-tight seal and were therefore handy for storing dry socks, letter writing material, etc.

Ammunition for crew-served weapons such as mortars and recoilless rifles was distributed around the squad to spread the load. These larger rounds would generally be carried in packs or lashed to packboards.

Another lesson the Marines soon learned was never to enter a building without first lobbing several grenades through a window. The grenade was to play a major rôle in the close-quarter fighting, and had to be carried in large numbers by the grunts. The standard grenade throughout the war was the 'Grenade hand fragmentation M26', which contained numerous serrated steel rings contained within a thin metal body; when deto-

nated these rings would break up into fragments, causing casualties within a ten-yard radius. As well as the M18 coloured smoke signalling grenade (see below) the Marines might also carry M15 white phosphorous grenades. The phosphorous filler burns with an intense white smoke which acts as a screen, as well as causing severe burns if coming into contact with skin. All three types of grenade were carried in a number of ways: either hung by the spoons from any convenient protruberance on the equipment, or in packs or pockets where they were less likely to be lost or accidentally detonated. Empty M17 respirator bags were used to carry ammunition and grenades, as were the bags for demolition charges and Claymore mines. The latter was a simple cotton duck bag sectioned to take the mine itself as well as its firing device.

The M79 Grenade Launcher was a weapon developed during the Vietnam War; resembling a short large-bore shotgun, it bridged the gap between the hand grenade and the shorter-range mortars. It fired a selection of 40mm projectiles, which were carried in cotton

bandoliers each holding six rounds in two triple plastic cups; the two ends of the bandolier strap could be tied around the torso or to the pack. Grenade vests, as used in Army units, were not commonly seen in the Marine Corps, though some home-made vests were worn. Grenadiers would carry as many rounds as possible in pockets or in Claymore/demo bags.

The M72 LAAW (Light Assault Anti-Tank Weapon) also proved invaluable in Hue, and was employed with devastating effect against NVA static positions. The 66mm one-shot weapon weighed approximately 5lb. and was carried by its own sling, either draped around the torso or secured to a pack.

Communications

Like the US Army, the Marine Corps' primary man-packed radio in 1968 was the AN/PRC-25 short-range FM radio. This set weighed about 26lb. and was carried on its own packboard. Accessories, such as spare batteries and the pouch for the long range antenna, could be attached to straps on the frame. Additionally, most RTOs hung personal equipment such as canteens, ponchos, etc. from the frame.

It was usually the RTOs' job to throw M18 coloured smoke grenades to identify enemy/friendly positions, and these would be carried in profusion on the radio harness. The M18s were available in yellow, green, red and violet, the relevant colour being painted on the neck of the grenade as well as being stencilled onto the body. The M18 was activated by the same pin and lever mechanism common to all US grenades.

Rations

Apart from the occasional hot meal delivered to the field, the Marine riflemen existed almost exclusively on a diet of the infamous 'Meal Combat Individual' or C-rations (A- and B-rations were those meals served in base area mess halls or brought into the field in 'vat cans'). C-rations

were issued 12 to a box at the rate of three meals a day – a total of 1,100 calories per meal if everything was consumed. When issued his 25lb. case, the Marine would break open all the boxes and discard those items he did not like or could not trade. The remaining cans and packets were stashed away as conveniently as possible in pockets or pack. Typically, a meal would consist of the main meal (e.g. a can of pork and beans, or spaghetti and meatballs, etc.; a B2 unit (crackers, candy, cheese, etc.); and an accessory pack containing toilet paper, matches, p-38 can opener, and the makings of a hot drink. A white plastic spoon was also included in each individual box. Cigarettes were issued in packs of four, and were popular for trading purposes.

C-rations, called 'C-Rats', were usually eaten cold as neither time nor interest allowed for extensive preparation. Water for coffee was first treated with a Halizone tablet to kill any existing bacteria, and heated on a 'stove' made from punching air holes in an empty can. Heat was provided by 'heat tabs', solid trioxane bars wrapped in foil which produced enough heat to boil one ration cup of water; a pinch of C4 explosive was sometimes substituted. Another source of heat was to light a mixture of insect repellant and C-ration peanut butter. Efforts to improve the C-ration diet were seen in the use of hot Tabasco and Worcestershire sauces, spices and peppers. Most of the main meals were



Jungle first-aid kit and full table of contents, including two field dressings, band aids, water purification tablets, and lip salve.

appropriately renamed by the disenchanted Marines; but any canned fruit was universally considered to be worth its weight in gold. Generally the whole meal was eaten from the cans with the plastic spoon; mess kits and knife/fork/spoon sets were issued, but seldom used in the field.

EXISTENCE GEAR

The Marines employed several items that can be categorised under the general description of 'sleeping gear'. These included the poncho and liner, and four different types of shelter half.

The *poncho* was a rectangle of OD waterproof material that could either be worn as a cape or used to construct field sleeping quarters, either as a ground sheet or snapped to another poncho to form a basic shelter. Older versions were of a heavier rubberised fabric, while a light-weight poncho developed in 1966 and made of a nylon-based fabric was only half the weight of its predecessor.

Both patterns measured 91 x 66in., and incorporated a hood which was designed to be worn over the steel helmet. The poncho was issued with a light-weight quick drying *liner*, which was a similarly sized rectangle of quilted nylon without the head hole or hood. The liner was printed with a four-colour camouflage pattern, and was used in lieu of a blanket. In the field the poncho and liner formed the Marine's sleeping gear; he would wrap the liner tightly around himself for warmth, and either stake out the poncho as a shelter or simply lay it over himself and his kit.

An alternative to the poncho was the *tent shelter half*, a design dating from World War II and used purely to construct a shelter. The shelter half was also of a water repellant fabric, somewhat heavier than even the

older pattern ponchos. A series of buttons and eyelets enabled two to be coupled to make a simple two man 'hooch'; a three-part tent pole, five pegs and a guy line were issued with each shelter half. The most common patterns were the World War II olive drab and Marine Corps camouflage types. A third pattern introduced in the early 1960s was printed with leaf pattern camouflage identical to the helmet cover, though this was not used as extensively as the earlier types. Finally, a pneumatic rubber *air mattress* was issued as part of the sleeping gear, though seldom used in the field by experienced Marines as the additional comfort it offered was not felt to be worth the extra weight, coupled with the effort of inflating it. **MI**

Acknowledgements:

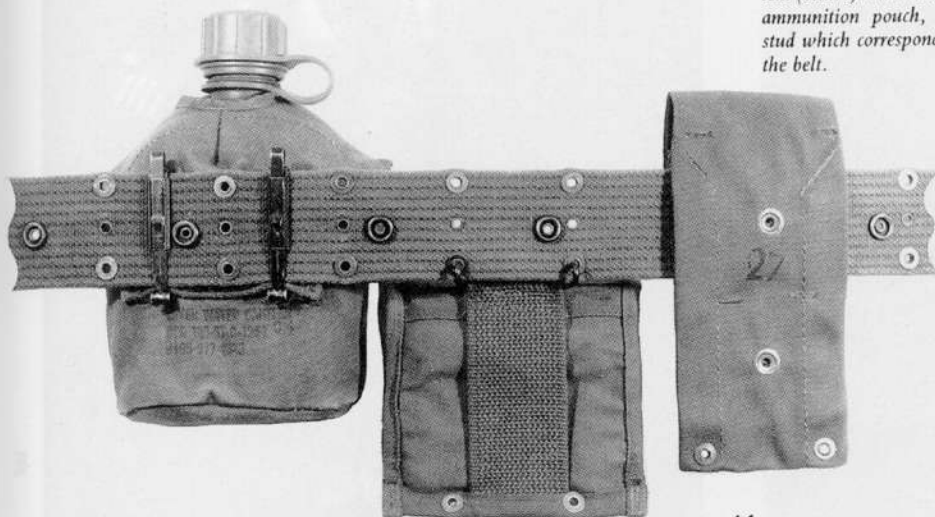
The author wishes to acknowledge the assistance of the following in the preparation of these articles: Major C. D. Melson, USMC; Master Sgt. T. P. Schweider, USMC; Lee Russell; Brian Stewart; Bob Norman; Will Fowler, and Dick Windrow. The author would be interested in corresponding with any Vietnam veterans, Army or Marine Corps, who may be able to offer advice in the preparation of future articles. Letters should be addressed to the author by name and sent to the Editorial address listed on the Contents page of this magazine.

Below:

The carrying bag for the M18 Claymore mine, frequently employed as a general-purpose 'tote bag' for ammunition, grenades, etc.

Below left:

Three ways of attaching equipment to the M1961 rifle belt: M1956 system (left); M1910 system (centre); and rear of an M1961 ammunition pouch, showing the stud which corresponds to those on the belt.



Modelling the Cape Frontier Wars

BILL HORAN

While it is not 'MP' policy to publish articles on military modelling techniques — which are covered in other magazines devoted to the hobby — we intend to continue featuring, in occasional articles, interesting and attractive work by the leaders, both professional and amateur, of the modelling world. Over the past two years the name of Bill Horan has become as well known in Europe as it already is in America, thanks to a series of superb models and dioramas which have borne away prestigious prizes on both sides of the Atlantic. Since publication of this issue coincides with the Folkestone *Euromilitaire* show, where Bill is almost certain to win fresh laurels, we take this opportunity to invite him to describe a recent series of models with a British historical theme.



A



F



B



E



C



D

See overleaf for descriptive captions.

This photograph shows subject (H) to the actual size of this group of models, in fully sculpted/converted form just prior to priming. A variety of materials are used, including two types of putty, plastic, sheet lead, 'stock' cast metal head and weapon, and resin shoes.

G



H





Captions to colour photographs overleaf: The figures illustrated in this article are from a set of 22 depicting the dress worn in the Sixth (1835), Seventh (1846-47), Eighth (1850-53) and Ninth (1877-78) Cape Frontier or 'Kaffir' Wars. The group as a whole won a Gold Medal and Best of Show at the Los Angeles SCAMMS Show in March 1989.

(A) Private, 27th (Inniskilling) Regiment, 1835. This soldier wears the typical campaign uniform of the Sixth Frontier War. Note the coatee with shoulder ornaments and tails removed, and the regimental pattern lace; the British Army changed to all-white lace the following year.

(B) Private, 91st Highlanders, 1846. Based on contemporary descriptions, and on one of Pierre Turner's illustrations in *The British Army on Campaign 1816-1902*: (1) 1816-53 by Michael Barthorp (Osprey Men-at-Arms 193). During 'The War

of the Axe' this regiment wore coatees with all lace removed. Typical of frontier campaigning are the blanket/greatcoat pack, and the forage cap — in this case the hummle bonnet with added peak.

(C) Trooper, Cape Mounted Rifles, 1846. The CMR were among the most effective fighting troops available to the British in the Cape. Fighting primarily as mounted infantry, this mixed-race corps relied heavily on the double-barrelled carbine. This coloured trooper wears the green undress jacket, and the tan/yellow leather trousers known as 'crackers'.

(D) Private, 74th Highlanders, 1851. The 74th adopted a different campaigning uniform of great interest. The smock-frock, issued to soldiers on board troop ships to protect their uniforms, was dyed with mimosa bark, and reinforced at shoulders and cuffs with leather. This loose and convenient garment, combined with the tartan trews and the untanned leather belt, pouch and shoes, provided an elementary form of camouflage years before the official introduction of khaki clothing.

(E) Private, 73rd (Perthshire) Regiment, 1852. The dress of this old campaigner is taken from a watercolour illustration by Lt. Fowler, Royal Engineers, based on his eyewitness observations. Note the coatee with shoulder wings removed, and the combination of the waistbelt pouch and crossbelt pouch — an unusual variation. (This figure is entered for Euromilitaire 1989.)

(F) Private, 43rd (Monmouthshire) Light Infantry, 1853. This was one of the few units to cling to the regulation crossbelts, as indicated in Ensign Robinson's sketch of Col. Eyre's brigade at rest during the Eighth War. As a Light Infantry regiment the 43rd had green forage caps.

(G) & (H) Sergeant, 90th Light Infantry, 1878. This soldier's dress is typical of that of NCOs and men during the Ninth War. The scarlet tunic has plain red cuffs for the 90th, and no collar badge; the helmet is stained with tea or bark; and the Valise pattern equipment is worn. He carries the Martini Henry rifle, with a sergeant's sword-bayonet.

During the period between 1835 and 1878, British and colonial forces were engaged in a series of four major campaigns, known as 'Kaffir' or Frontier Wars, against various Xhosa tribes on the north-eastern frontier of the Cape Colony in what is today the Republic of South Africa. These conflicts generally arose from clashes between colonists and native tribes over farming and grazing land. Fought primarily in broken, densely wooded terrain, the many clashes were short, confused and bloody.

The Xhosa tribes rarely fought in the open, preferring to ambush the many patrols sent into the bush to flush them out. For the British soldier, used to fighting (at least at the beginning of this period) in rigid formation under the careful orchestra-

tion of his officers, this type of warfare was a new and often harrowing experience. Ultimate British success in these campaigns was largely due to the willingness of officers operating in the field to modify their tactics to suit the terrain. Entire regiments were retrained in the more dispersed formations then in use by light infantry. The dress of the British soldier was also radically modified by the various regimental commanding officers as a means of making the soldier more comfortable and consequently more effective.

Throughout each campaign many officers, NCOs and observers kept journals, and numerous sketches, paintings and narrative descriptions survive. It is not the intent of this article to review each of the sources available, most of which are well documented in Michael Barthorp's excellent *The British Army on Campaign 1816-1902: Volume 1, 1816-1853* (Osprey Men-at-Arms No. 193). However, in order to place each figure in context, a brief review of general uniform modifications made during the period is necessary.

The British regiments engaged in the campaigns up to 1853 typically wore either their undress 'shell' jackets or the dress coatee when on active service on the frontier, although the coatee was often modified by removing the shoulder ornaments, tails, and — in at least one instance — the lace. Headgear usually consisted of the regimental forage cap fitted with a locally acquired untanned leather peak; only Other Ranks serving in India were officially allowed peaks. In many cases, all ranks substituted locally purchased slouch hats, often referred to as 'wide-awake' hats, or even woollen nightcaps. Shakos were not worn during bush fighting. The regulation trousers during this period were Oxford mixture (nearly black), with a red welt on each outer seam, for winter, and white linen for summer. On active service trousers soon wore out, and were replaced by any-

Colonial Volunteer of 1877: sculpted, primed, and painted. The outbreak of this campaign drew many volunteers from the local population into Colonial units, typically mounted infantry. Each had its own uniform; this example is based on a contemporary photograph. Slouch hat and canvas gaiters are drab, the tunic pale khaki with off-white trim and white chevrons, the trousers dark grey corduroy with a red welt.



Private, 1st Rifle Brigade, 1847, based on the observations of Sir William Cope. The Rifle Brigade stubbornly maintained a more 'regimental' appearance than most units. However, their clothing was soon in tatters, and many were either barefoot or, as shown here, in sandals. The men also suffered from the African sun in their peak-less forage caps.

glued. Arms and legs were formed by inserting the same wire into drilled holes in the torso. Each limb was then bent at the knees and elbows until the desired pose was achieved. The shoes were then slipped onto each leg at the proper angle. The legs, arms and neck were then solidified with a thin application of epoxy putty. Clothing and equipment were added layer-by-layer from DURO epoxy putty, the figure being speed-dried in the oven at a low temperature after each step to hasten the process.

The only parts that were not built from scratch were the faces (beneath the beards . . .) which were from Roger

Saunders' outstanding Hornet Miniatures line; and the rifles, which were built and cast by sculptor/toymaker Bill Merklein.

After the figure was completely built it was primed with a brushed-on coat of Floquil grey metal primer, and painted with Humbrol enamel paints. All in all, each figure took between 25 and 30 hours' work. That's a lot of buff blankets, slouch hats, and funny little furry pouches, believe me . . .

The Frontier Wars have long been overshadowed by the better-known Zulu War, and, sadly, have received remarkably little attention from historians. The campaigns themselves are filled with fascinating characters and small engagements, all of which helped to make the creation of these figures a very satisfying experience. Perhaps the very obscurity of the campaigns is what makes them such an intriguing subject. [M]

thing available; corduroy, leather, or other locally obtainable cloth trousers serving as more durable substitutions. Regulation boots were almost universally replaced by the rugged hide *veldtschoen* typically worn by the colonists. Officers tended to dress in civilian clothing, with little to distinguish them from the similarly clad colonial volunteers.

The cartridge box and bayonet belts were almost always dispensed with, and a leather waistbelt with a sliding bayonet frog was worn instead. Attached to this belt was a lightweight hide-covered pouch, which could be positioned in whatever way was most convenient to the wearer, the front of the belt being the most popular location. Knapsacks were also rarely worn; instead the soldiers rolled up their necessities in their blanket and, together with a folded great-coat, secured it by the detached knapsack straps. A mess kit in an oilskin cover was fastened to the straps in the regulation position.

The dress worn during the Ninth Frontier War was vir-

tually identical to that worn a year later during the Zulu War, and has been well documented. Clothing deteriorated rapidly, giving the troops a very tattered and patched appearance. 'Wide-awake' hats were occasionally worn off duty; and a rawhide sheath was attached round the fore-grip of the Martini Henry rifle to prevent the firer's hand from being burned when the barrel overheated during rapid firing.

Creating and painting the figures

Each figure was virtually sculpted from scratch. Pre-cast upper/lower torsos and head were 'pinned' together with paper clip wire and

Sergeant, Royal Sappers and Miners, 1853: this 54mm model from Bill Horan's Frontier Wars group won a Gold Medal at Euro-militaire 1988, and is typical of the lively and imaginative animation which lifts his figures above others which may display comparable technical skills. The dress of the RSE&M closely followed that of the infantry regiments engaged in the Eighth War. He wears a red shell jacket with blue facings, a night-cap, and white linen trousers, and is armed with the RSE&M carbine with socket sword bayonet.



'The Bullet Catchers' by Tony Geraghty; Grafton Books; 416 pp., 39 illus.; index, biblio; £14.95

This is not strictly a military subject; but soldiers and ex-soldiers figure at important points in this wide-ranging survey of 'Bodyguards and the World of Close Protection', which is enriched by access to sources beyond most journalists' reach – as we have come to expect from Tony Geraghty's books.

It is an enormously diverse subject, and arrangement must have presented the author with more problems than in his previous studies of military organisations. The text is divided broadly into the areas of royal protection, protection of political figures, protection of diplomats, and assassins of various categories.

Apart from many accounts of assassination and kidnap attempts, successful or otherwise, Mr. Geraghty offers much thoughtful material on the techniques and limitations of 'guarding bodies' in the violent world of the late 20th century; on the relationships between guard and guarded; and on the implications of today's terrorist threat for civil liberties generally. His historical material is full of interest, prompting nostalgia for more innocent days.

The book is rich in anecdote, and gives the reader the agreeable sensation of being allowed to see 'behind the curtain' – a testament to Mr. Geraghty's professional skill as well as to his contacts. It dispels a number of myths, particularly on the subject of 'who does what; and readers will have no excuse for swallowing in future the tabloid press's obsessive attribution of all clandestine duties to the SAS. The section on the protection of the British Royal Family is absolutely hair-raising, and made this reviewer positively angry.

While trying to pin down in words the exact quality of Tony Geraghty's work, it suddenly occurred to the reviewer that the common factor is that Geraghty takes on subjects about which it is fatally easy to write *bad* books – and then writes a *good* book. **MCW**

'The British Soldier in the 20th Century' series, Wessex Military Publishing, 1A High St., Hatherleigh, Devon, EX20 3JH; all 24pp p/bk, 4pp col. illus., b/w illus. throughout; from 1 July, all titles £4.25. No.7 'Personal Equipment 1903-37'. The usual format for this inexpensive series of large-page booklets, with many interesting photos of a wide variety of personal equipments worn in peace and war. The colour plates, to Mike Chappe's usual high standard, are crammed with details, as well as very attractive figures with full uniform and insignia.

Regimental Special, 'The Welch Regiment'. The first of what promise to be interesting one-off titles showing 'tribal items', prepared with

the co-operation of the regiment and including many good photos and some first-rate colour artwork of men of the unit from pre-WWI to post-WWII. The text covers the unit from the beginning of the century to its amalgamation in 1969. Both these titles are recommended as good value for money. **MCW**

Osprey Men-at-Arms and Elite series; MAA all 48pp, 8pp col. illus., approx. 40 b/w illus., £4.95 ea.; Elite all 64pp, 12pp col. illus., approx. 50 b/w illus., £5.95 ea.; available in case of difficulty direct from George Philip Services, Freeport, Littlehampton, W. Sussex BN17 5BR (plus 15% P&P)

Published May:

Elite 23 'The Samurai' by Anthony J Bryant, plates Angus McBride. The author is an American academic who works in Tokyo, and his easy authority in this field shows clearly in the text. A concise, readable history of Japanese wars and rebellions between 940 and 1600 is alternated with long, detailed chapters on the development of armour, weapons, etc. This is a subject which the reviewer has always avoided; but this short, well-planned text is genuinely accessible. The black and white illustrations, which include many clear photos of surviving armours, are first class. One runs out of superlatives when faced by Mr. McBride's colour plates; most are historical scenes, full of atmosphere without blurring the meticulous detail of the incredibly complex armours and costumes. This set of paintings must have been very taxing even for a man of Mr. McBride's experience, and they are a triumph. Highly recommended.

Elite 24 'The Old Contemptibles' by Michael Barthorp, plates Pierre Turner. This is subtitled, significantly, 'The British Expeditionary Force, its creation and exploits, 1902-1914': readers should take note that it is, in effect, a direct continuation of Mr. Barthorp's four MAA titles on the British Army of the Victorian period. The text is a little gem, explaining with great clarity

the reforms of all kinds which followed the South African War, and describing how the army thus created fared when sent to France in 1914. The second half of the text is enlivened with well-chosen, brief descriptions of specific actions which drive home the lesson that the BEF was perhaps the finest army Britain has ever sent overseas. It also brings one up short against the price the BEF paid: by the end of 1914 the average number of survivors from the 1,000-man battalions originally sent to the Continent in August was one officer and 30 men. The illustrations are well chosen; a photo of the RSM of 1st Grenadiers is particularly striking. The plates include many examples of the army's last universal issue of full dress uniforms as well as wartime khaki; they are well selected, though we cannot say that all of them are among Mr. Turner's best work in this series. Nevertheless, highly recommended as a model of concision.

Published July:

MAA 210 'The Venetian Empire 1200-1670' by David Nicolle, plates Christopher Rothero. Given the Serene Republic's long involvement in the eastern Mediterranean, it is predictable that Dr. Nicolle should have chosen this subject for another of his masterly short studies of the meeting of European and Islamic styles of armour and tactics. A short historical section is followed by the usual detailed chapters on types of troops, armour, weapons, fortifications, and in this case, the maritime aspects as well. The black-and-whites are particularly striking, and include some fascinating contemporary paintings full of relevant detail. The colourful variety of Venetian and Venetian-subject troops is reflected in the plates, though it must be said that they are not comparable artistically with the work of Angus McBride or Richard Hook in previous books by Dr. Nicolle.

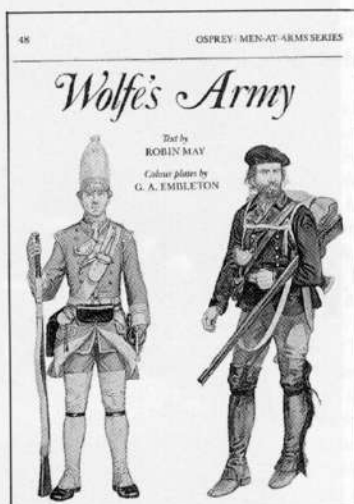
MAA 211 'Napoleon's Overseas Army' by René Chartrand, plates Francis Back. A Napoleonic novelty is unusual these days; but this is a genuine find. The subject is the part played by France's overseas empire in the Americas, the Caribbean, Africa, the East Indies and else-

where in the wars of the Republic and 1st Empire. The illustrations are largely devoted to local corps, and are full of interest. The bloody story is Haiti is the largest single section, but there are many other novelties, from New Orleans to Surinam. Mr. Back's plates are careful and well-composed. Recommended.

MAA 212 'Queen Victoria's Enemies (1): Southern Africa' by Ian Knight, plates Richard Scollins.

The first of what we are told will be four titles paralleling Mr. Barthorp's four volumes on the British Army in the same period, and greatly to be welcomed; far too often in the past the native armies faced by the Widow's troops have been treated as a faceless, doomed mass whose only function was to fill in the edges of heroic paintings. Mr. Knight, well known as a Zulu expert, shows the breadth of his research in highly readable studies of the other tribes encountered in the southern part of the continent: Xhosa, Basotho, Pedi, Tswana, Hlubi, Ndebele, Mashona – and Boers... Some of these groups clearly outclassed their British opponents both in fieldcraft and in diplomatic skills, and deserve our respect. The illustrations include many interesting early photos; and Mr. Scollins' plates are lively and full of atmosphere. We are told that the future titles in this mini-series will cover north-east and north-west Africa, India, and SE Asia and Australasia: a feast to look forward to. Recommended.

MAA 213 'German Military Police Units 1939-45' by Gordon Williamson, plates Ron Volstad. The police units of the four main services are all covered, the text being mainly devoted to their organisation and insignia. The plates are to Mr. Volstad's usual high standard, and full of variety, given the wide chronological and geographical scope. The front-line tasks of many of these units allow reconstruction of many combat uniforms, ranging from the SS-Polizei formations of 1940, to paratroop MPs and Feldjäger flying columns in 1944-45. A good, workmanlike Men-at-Arms, on a neglected area. Recommended. **JS**



Apart from the new titles, Osprey have also sent us copies of two of a number of older, out-of-print Men-at-Arms books which readers may be glad to find available once again: 'Wolfe's Army' by Robin May, and 'The Mexican-American War 1846-48' by Philip Katcher, both illustrated by G.A. Embleton, and re-issued as nos. 48 and 56 respectively in the MAA series.

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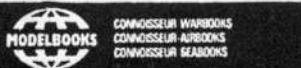
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Gustavus Adolphus

RICHARD BRZEZINSKI

Painting by Richard Hook

At about noon on 6 November 1632, at Lützen in Germany, King Gustavus II Adolphus of Sweden, one of history's great captains, was killed while leading a cavalry charge. Fortunately, much of Gustavus's costume worn on that day still exists. Not only does it show the blood and bullet holes of his death wounds; but it is a rare early example of battle dress.

Gustavus was such an extraordinary figure, and had such a far-reaching influence on political and military affairs, that it would really be impossible to do his career

justice in such a limited space. Instead we concentrate here on the Lützen relics. Some readers may have been lucky enough to see several other of Gustavus's costumes, together with royal treasures from Sweden's period of greatness, in the recent exhibitions in Washington, Minneapolis and London.

Gustavus was not quite 17 years old when he succeeded his father to the Swedish throne in 1611 as Gustav II Adolf. He found Sweden in a dire economic condition and at war with Russia and Denmark. Within ten years he had transformed the fortunes of Sweden so completely that he was able to embark on a

string of conquests around the Baltic coast; and finally, in 1630, to land on the shores of north Germany as champion of the Protestant cause in the Thirty Years' War. His victory over the Catholic Germans at Breitenfeld in 1631 must rank as one of the most decisive battles of history, so much so that many contemporaries thought it only a matter of time before he would control Vienna and proclaim himself the German Emperor. His untimely death at Lützen at the head of the Småland cavalry has been put down to a freakish late-morning mist. This combined with the usual battle-field smoke to obscure his already poor eyesight, and gave a false impression of the enemy's strength.

Dress at Lützen

Gustavus's dress at Lützen has been studied in depth in R. Cederström's vast tome *Gustav Adolf vid Lützen* (Stockholm, 1944), a fascinating book which unfortunately is not available in translation. There are only a few holes in his study, which have been partly filled by more recent work (see notes).

It is surprising, with loot-

ing as thorough as it was in the Thirty Years' War, that any of Gustavus's apparel actually survived the battle at all. '(The Imperialists) stripped him first of all,' relates an English account in *The Swedish Intelligencer*, 'every man being greedy to get some part of his spoils . . . some got his spurs, one of which the buckle was broken off it; a common soldier got his sword, another his ring . . . his buffcoat, his hat and other parts of his clothes, all were now pillaged from him.' Indeed, hardly anything remained on Gustavus's body when it was discovered after a search later in the day, 'rifled and half-naked, and so disfigured with blood and dirt that he could hardly be known.' Gustavus's horse did, apparently, find its way back to the Swedish lines with its equipment intact.

The re-assembly and survival of his clothing to the present day is partly due to Gustavus himself. After two serious wounds during the 1627 Polish campaign he had decreed that his blood-stained garments should be preserved for posterity; and, clearly in line with these wishes, the Lützen equipment received the same treatment. In fact, the very foundation of the Royal Armoury museum in Stockholm can be traced to his decree.

The famous Lützen buffcoat only came into the Stockholm collection more recently. In a letter dated 24 November 1632, the Imperialist General Piccolomini wrote: 'I recovered his buffcoat grabbed by one of my soldiers'. Piccolomini, in turn, dutifully offered the buffcoat to the German Emperor Ferdinand II. Over the following centuries many



Gustavus's horse 'Streiff', now on exhibition at the Royal Armoury (Livrustkammaren) in Stockholm. The horse was purchased at Elbing in Polish Royal Prussia. The sharply curved neck is typical of fine 17th century (especially Eastern) European horses, though is uncommon today. (Photo: Livrustkammaren).

eyewitnesses and even a painting record that it was exhibited in the Vienna Arsenal. It took World War I to finally bring the buffcoat back to Sweden: in 1920 the Austrian Government returned it as a token of gratitude to the Swedish Red Cross.

The battle damage to the buffcoat fully matches up with the surviving blood and

holes of the shirts preserved in Stockholm, and is further corroborated by contemporary accounts of Gustavus's death. Gustavus's first and crucial wound was a pistol ball in the back of the left elbow. This must have made him lose control of his horse, and obviously caused him agony. No longer able to protect himself, he then took a shot in the back and a sword thrust through the chest, both shown by entry and exit holes in the buffcoat. Looters later finished him off with a pistol shot in the temple.

Richard Hook's colour reconstruction on the back cover shows Gustavus at Lützen shortly before his death. It is based largely on surviving items in the Swedish Royal Armoury. Other items (sword belt, trousers, falling neck band, and tall, soft leather boots) are restored from Gustavus's more reliable portraits. Some items are conspicuously absent: he has no sash, the mark of an officer, since it is still not entirely clear if he actually wore one in battle, and he is known to have been

mistaken occasionally for someone of no consequence. He also has no metal neck gorget, almost standard wear for Swedish officers: Gustavus is unlikely to have worn one because of his earlier neck wound.

Shirts

There is no doubt that the three shirts recovered from Gustavus's body are original, though these are now in a fairly sorry state as souvenir-hunters have cut away large sections, especially around the wounds. The three shirts are more or less identical, and are made of fine linen decorated with a narrow lace border around the wrists and collar and along the sleeves. A separate 'falling band' collar must have been worn. Historians have speculated that Gustavus wore three shirts at once either to take the weight off his neck wound, to give extra protection, or to take the chill out of the November morning. Interestingly, though, a picture of his body lying in state also shows him wearing three shirts at once.

Boot-hose

A pair of 'Lützen' boot-hose are studied in detail by Cederström. They reach over the knee, and have a heavily embroidered neck which if worn upwards would reach the top of the thigh. Since Gustavus's boots and trousers went astray during the battle, it is hard to believe that such an ornate pair of boot-hose would have been any less tempting to looters. More probably a similar but plainer pair was worn at Lützen.

Hat

The hat was such an essential sign of a gentleman's status that it seldom parted company with his head even indoors; and Gustavus, for instance, was particularly galled by the loss in a battle in Poland in 1629 of a hat which ended up in the hands of the Imperialist commander. In 1631, during the German campaign, he quipped off-handedly to a German abbot that the only reason he had invaded Germany was to demand his hat back.

Gustavus's sword, pistols, and the bullet-holed buffcoat worn at Lützen in 1632. (Photo: Livrustkammaren).



Gustavus's Lützen hat was reported to have found its way to the Imperialist General Wallenstein; and it may have ended up at the Vienna Arsenal, where an 1817 watercolour shows a hat with the requisite damage around the temple area exhibited over the Lützen buffcoat. Unfortunately, the whereabouts of this hat today are unknown.

A beaver hat worn by Gustavus earlier in 1632 has survived⁽¹⁾, but its bright red lining is probably too showy for battlefield wear. Instead we show a less extravagant example, from a portrait.

Sword

Several contemporaries state that Gustavus's sword was, in fact, picked up by the enemy on the battlefield. One sword has always been associated with the Lützen equipment, however; either it must somehow have been dropped by Gustavus and hidden from the eyes of looters, or it is another battle sword belonging to Gustavus. As we might expect, the sword is not particularly decorative or expensive. It is generally thought to have been made in Germany in about 1625-1630, almost certainly in the famous sword-making town of Solingen. The blade, bearing the mark 'MARSON', is attributed to a workshop, rather than to any particular master.⁽²⁾

Horse and saddlery

'Streiff', Gustavus's mount at Lützen, was named after a German mercenary cavalry colonel, Johan Streiff von Lauenstein, who in 1631 procured it for the king for 1,000 Imperial dollars (*riksdaler*). The horse died early in 1633, probably from wounds received at Lützen; its hide, mane, tail and hooves accompanied the king's body to Stockholm, where they were reassembled on a wooden frame and put on exhibition⁽³⁾. The 'Lützen' bridle, saddle and equipment were a New Year's gift from Gustavus's wife Maria Eleanora during a field visit in 1629/30. They are richly covered with red velvet and gold embroidery.



One of the last and probably one of the closest likenesses of Gustavus — a coloured sketch signed 'LS 1632', usually attributed to the Nuremberger Lorentz Strauch, now at Madenhäusen.

irresistable to souvenir-hunters were the buttons. This is a particular shame, since button-up buffcoats are little recorded so early in the 17th century — surviving examples usually have lace-up or metal-clasped fronts. It is quite likely that the button-up front was a special modification for Gustavus because his old neck wound impaired the use of his right hand.

Gustavus's buffcoat is also unusual in that it is one of the earliest examples with buff sleeves. These are still rare in 1630s portraits, but do become popular later: compare, e.g., the buffcoats of Popham's Harquebusiers at Littlecote House, made probably in the 1650s. Cederström, in fact, sees sleeved buffcoats as an English phenomenon, based on the few, mostly English portraits that show them. More likely, though, is that Continental officers regarded the sleeved buffcoat as too plain, and preferred to be portrayed in coats with heavily ornamented cloth sleeves. Gustavus is known to have gone out of his way in battle to look like any ordinary soldier, but his portraits, too, show cloth sleeves.

Interestingly, though, it is fairly certain that the Lützen buffcoat was made from Scandinavian elk hide by an Englishman. In October 1630 his accounts mention a payment to 'the English buffcoat-maker for the delivery of His Majesty's buffcoat.'

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Pistols

A pair of wheellock pistols were carried at the front of the saddle in black leather holsters with flaps decorated in the same style as the saddlery. They must have remained holstered throughout the battle. They carry the maker's mark 'HB' with a man's head, and were made in the Netherlands c.1620 — a good example of the well-documented flow of quality arms from the Netherlands to Sweden in this period.

Buffcoat

By 1632 the buffcoat, because of its comfort compared with metal armour, was already in favour, though it was probably too expensive for most soldiers to afford. Gustavus in particular had relied entirely on a buff for protection since 1627, when he took the infamous musket ball in the neck: it was never removed,

and made it too painful for him to wear metal armour again.

Gustavus's buffcoat is made of elk hide; it is thickest at the skirts (6-8mm), and thinnest on the sleeves (2-4mm). Near the waist are traces of loops that once secured the sword belt; and on the inside of the skirts are eight fastenings for attaching the trousers. The buffcoat is lined with linen, stiffened in places with canvas, and then covered with olive-green silk. This silk lining survives only in parts as it was a favourite target of souvenir-hunters. One of these collectors, an ADC to Napoleon's Marshal Joachim Murat, was only recently identified by a piece of this green silk plus an explanatory note that had been passed down in his family⁽⁴⁾.

Other items that proved

Notes

- (1) Arne Danielsson, 'Gustav II Adolfs hatt', *Livrustkammaren* 16:5 (1983)
- (2) Heribert Seitz, 'Gustavus Adolphus's sword and the fatal shots', *Livrustkammaren* 16:1 (1982)
- (3) Arne Danielsson, 'Streiff, En häst till Hans Kungl. Majestäts behov', *Livrustkammaren* 12 s.215-217 (1970)
- (4) Åke Meyerson, 'Souvenir från Lützenkyllet', *Livrustkammaren* 12:12 (1972)

The standard biography in English remains: Michael Roberts, *Gustavus Adolphus* . . . , 2 vols. (Edinburgh, 1958).

**Gustavus Adolphus,
Lützen, 1632**

